

Dear Sir or Madam,

I must confess it is now with an all but completely tortured soul and a worn away resolve that I write you, yet again (the fourth letter of the month this is), with nothing new to say, of course, but what pertains to what I will not complain of a fifth time. I will not ask again for response, as I know it will not come, but neither shall I make inquiry to you at all in the future case, of the matter we have both come to know so well, or any other, as I shall hereafter be in no place where you will be able to contact me. I write only to notify you and the persons of your office that this shall be my last letter.

Owing to various juxtaposed factors which, amassed, have proved almost impossible to my comprehension of their quintessence, e.g., the persistent inability of the enrolled masses of your said establishment to perceive the difference in our names, and the obvious similarity in them (and to think my mother almost married a Patrick Denheim!); the enormity of the expenses required for enrollment, tuition, room, board, what-have-you-all-else at said institution, and the poverty of my own position (I am in fact in a world of debt!); the persistent and unrelenting confusion at the post office (it is all done by name these days, I am told) and their similar procrastinated efforts to resolve such havoc (I have written them also, numerous times, and I do not believe they shall try any harder than they have!); the simple and unquestioned ease with which one might cash a check these days, of any sum, so long as it is for him, at any bank, and the untraceable nature of paper money; along with the final genuine and prolonged efforts on my own part to correct what has slipped past all other official establishments, though it should greatly contest with my reason as well as with my personal philosophy that one should take what one can when fortune, fate, the stars, what-have-you, all or none, have conspired to help one a little more down on his luck than others, and the utter lack of interest anyone has taken thus far in my peculiar and unasked for position, it has come to my decision that I shall no longer obey the socially-imposed constraints of my so-called conscience, and shall by the time you have read this letter have put the periods on all my debts and signed my names to some twelve or thirteen six-figure checks, all sitting before me here with my name to every one. I will probably have crossed a few borderlines by then, and maybe a sea or two, and will most definitely have changed my name (the curse and blessing of it all!). But I suppose I am-in debt a little to your kindness, and so I thank you, whoever you are, whoever you have been, for your utter disregard for and of me. I bid you a stranger's farewell, with the final confession, in case you were at all wondering, that there is no shame in it for me, to do what I will, to do what I have done, to take the money and run. I will be depleted of stamps after I send this, along with trouble, heartache, chagrin.

I sign for the last time,

*Brad College*  
Brad College

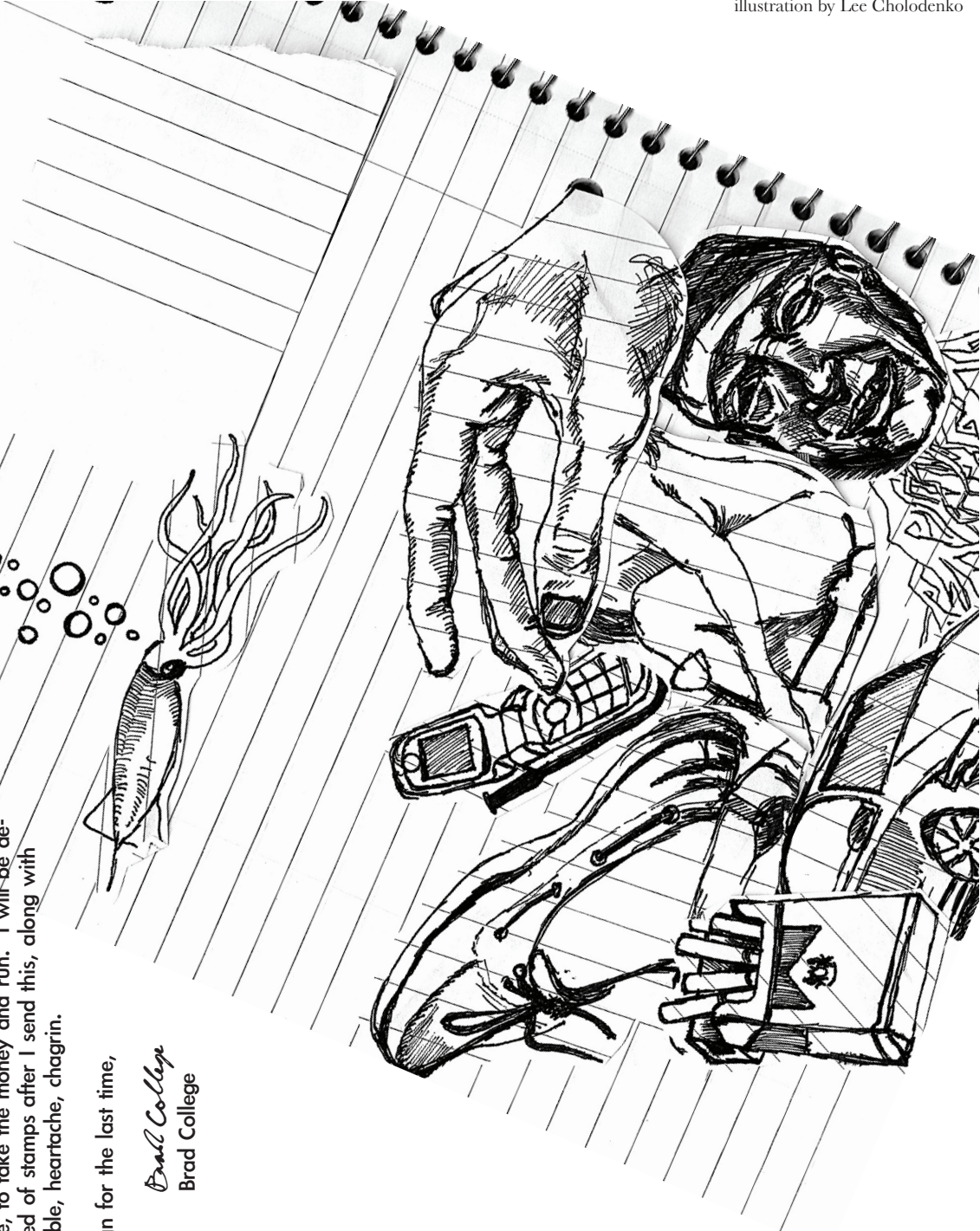


illustration by Lee Cholodenko

# OBSERVER

Volume 18, Issue 1.

September 18, 2007

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# BARD OBSERVER

September 18 2007

## Bard Local Vote In Question

BY RACHEL MEADE

Last spring Bard students went in hordes to the polls to vote in favor of the Red Hook Community Preservation Fund (CPF), sending the act through by only 35 votes. The impact of the Bard voting contingent, approximately 150 students, raised questions among some Red Hook residents as to whether students should have the right to vote in local matters.

The CPF collects a two percent transfer tax from real estate buyers and diverts it to a fund dedicated to preserving Red Hook's open spaces. The point of contention for the opposition is the tax, which, depending with whom you speak, sounds like either a negligible fee waged on the rich who want to buy property in Red Hook or another burden on Red Hook's long-standing middle class.

According to Micaela Strawinski, administrative assistant in the health center and Democratic Red Hook town board candidate, the transfer tax is a one-time fee paid by the buyer. The tax is only applicable for those buying above the median price. "It's a buyer-paid fee, paid by the people who can afford it most," said Strawinski. She sees the fee as the new residents' investment in the community.

The payoff for the community, she argues, more than outweighs the impact of an additional tax for buyers. The cost of facilities, schooling, and other considerations for new homes is far greater than the upkeep of farmland. She and other supporters also see the CPF as a way of preserving the small-town character and natural beauty of Red Hook. "Having grown up in Hyde Park, I saw what could

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Photo/Nick Scribner



Interior of the Old Gym today

# Student Space

BY GRACE DWYER AND ADRIAN VAZQUEZ

In the coming months a capital campaign, the school's main strategy for raising money, will leave its silent phase and enter the public domain. During the silent phase the details of the campaign are restricted to school administrators and the Board of Trustees, but come January, according to one administrator, the document articulating its proposals and goals will be made public and the search for donors will begin in earnest.

In addition to requests such as money for a 27,000 square foot expansion of the library, a potential second-floor addition to Kline Dining Commons, higher salaries for faculty members, and student scholarships, the campaign will mention a proposal for student space. The roots of this proposal can be traced to fall 2005 and an effort led by a student named Matt Wing.

In the academic year 2005-06 Wing was a senior, Secretary of the Central Committee, and a determined advocate for student space. He authored a proposal, signed by 759 students, for a structure with building costs estimated at between 2.6 and 3 million dollars. On October 7th, 2005, after meeting with Wing and others, President Botstein conceded the validity of such a request, saying he would include the proposal in the next capital campaign.

Unfortunately, Wing's plans seemed to have graduated with him, leaving

the need for student space undressed.

### THE OLD GYM

One day in the spring of 2003 an administrator walked into an empty room to find familiar graffitied walls illuminated by the light of a flaming mattress. The administration closed the Old Gym for several weeks, but the perpetrators were never found, and it was shortly but tentatively re-opened. That fall marked the last annual Drag Race, an event characterized by its sexual decadence and unreserved party aesthetic. According to legend, over 2,500 people attended and almost 20 were hospitalized for substance abuse. The administration banned the event. The following spring, in response to tightened New York State fire codes, a fire marshal inspected the building and declared it unsuitable for heavy traffic. He also condemned much of the basement, space that had housed the student-run Root Cellar, band practice rooms, club rooms, and SMOG's predecessor, the Red Room.

The administration subsequently closed the entire building, excepting the portion that consists of the security offices. It remained shut off to the campus at large for over a year, until, at the urging of the students, the administration agreed to re-open the first floor space as a black-box theatre and

an arena for student art.

Currently the re-imagined Old Gym is an open-use performance space presided over by a committee of students. It provides the campus with an accessible alternative to more formal locations like Theater Two in the Performing Arts Center and the MPR. In its relatively short existence, this space has primarily played host to theatrical performances, including Oleanna, Pippen, and others. Committee co-heads Evan Spiegelmann and Anna Henschel emphasize the uniqueness of the space's availability to more than just theatre productions. Spiegelmann said, "We want the Old Gym to be more representative of Bard as a whole than it has been." Henschel added, "if you're not a major...it's hard to get space."

Although not completely autonomous, the Old Gym in its present form remains largely under student jurisdiction.

### FINANCING CONSTRUCTION

Building projects at Bard are funded through a combination of private donations and municipal bonds paid back over the course of thirty to forty years. The funding for relatively mundane campus building projects, such as the Robbins Addition and the Village, is borrowed mainly from banks that see additional campus housing as an investment for growth.

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photo/Mae Colburn



# Red Hook Democratic Party Holds Caucus

By Pat Kelly

This time of year, there is a great deal of talk about the Iowa Caucuses, that first step in electing the next President. The caucus system stands in stark contrast to more traditional primaries, with many attendees and observers enjoying the small-town feel of a community coming together in a single room to collectively decide who to endorse as their leaders. Like Iowa, the Town of Red Hook uses caucuses, with each party holding its own every two years to select a slate of candidates for local elections.

On Monday, September 10th, the Red Hook Democrats held their caucus. Turnout ranged between 150 and 200 citizens, including several members of the Bard College community. Attendees felt this was a strong turnout, given the nature of Red Hook politics. The Town of Red Hook has an extremely conservative political history, in which Republicans have traditionally been dominant. However, some observers feel that this is shifting, as in 2003 the Red Hook Democrats won the Town Supervisor race and a Town Board seat. Since then Democrats like John Kerry in 2004, and Kirsten Gillibrand in 2006, have carried Red Hook successfully.

The first races to be considered at the caucus were for Town Justice. Jonah Triebwasser was nominated first, stating that, “In our courtroom, the Constitution and the Bill of Rights will reign supreme.” Second to be nominated was Republican Jeff Martin, a surprise to some present. In response to concerns over Martin’s party affiliation, Chairman John Schmitz stated that “we chose the best people for the job”, putting the future of the town over blind partisanship. The nominations of both candidates were endorsed unanimously by the attending audience.

The role of Town Justice has been particularly controversial in Red Hook since 2004, when several Bard students were arrested in town during an antiwar protest. At the time, the current Justice, Roland Page, strongly suggested that Bard students, because of their supposedly privileged background, should have to receive greater than the maximum legal penalty for crimes of which they are convicted.

For the two Town Board seats, Harry Colgan and Micki Strawinski were nominated and also unanimously endorsed. Some may remember Colgan from when his campaign in 2003; he has since been active in local government, particularly citing himself as a member of the Inter-Municipal Task Force, which was formed to address development issues in the area. Others at Bard might know Micki Strawinski from her years of administrative experience at Bard, most recently at Health Services.

The final nomination was for Town Supervisor, currently occupied by Marirose Blum-Bump. She spoke briefly of the accomplishments under her watch in the last four years, thanking many present for their support, but saying that she would not be running again for personal health reasons.

Micki Strawinski, Town Board candidate, nominated Robert McKeon, known for his extensive statewide work in land use, preserving farmland, and property tax reform. However, some attendees expressed similar concerns to those raised over Jeff Martin’s candidacy; that McKeon is an Independent. He responded, “Now, more than ever, Red Hook needs partnership, not partisanship.”

Some in the audience attempted to nominate Ed Blundell, a Village Trustee, to the office of Town Supervisor. He declined, saying that while he appreciated the support, his “heart is in the Village.” McKeon was therefore nominated with almost unanimous support. Also running, though not subject to the caucus process, is Tom Mansfield, seeking the office of County Legislature.

The Republican Caucus took place earlier this year, nominating incumbents Roland Page (Town Justice), Harold Ramsey (Town Board), and Lisa Pullaro (Town Board). For Supervisor they endorsed Sue Crane, currently a Town Councilwoman, for County Legislature they will be running David Seymour, and for their other Town Justice seat, Kelly Flood-Myers. All six members of their slate are registered Republicans.

The vote for Red Hook town council will take place on November 6.



Blithewood, home of the Levy Institute of Economics

## Bard Offers New Economics-Finance Major

By Charlotte Ashlock

In response to student request, Bard has created a new program in economics and finance. Participants will spend four years at Bard and one at the Levy Institute of Economics, graduating with a bachelor of science (B.S.) in economics and finance and a bachelor of arts (B.A.) in the subject of their choice. This new program has been designed to combine a practical knowledge of the world of finance with a liberal arts education. Although an extra year’s worth of tuition may seem like a burden, it could be a worthwhile investment if the skills learned lead to success in the business world.

While many are able to see the career benefits of training in economics and finance, the advantages of a liberal arts education are less obvious. However, there is substantial evidence to show that the quickest way of fattening the wallet is by developing the mind. One of the major goals of college is to make students more employable, and according to Leon Botstein there is quite a body of statistical evidence to show that a B.A. is of considerable use in getting hired. By being patient and taking the time to complete our courses here at Bard, we are increasing both our knowledge and our employability.

“A professional,” said Botstein, “must apply expertise with intelligence to solve problems in real life situations.” When it comes to the real world, no amount of memorizing formulas and pre-conceived rules will help. One must know how think; one must have mastered the skill of analyzing a situation and adapting accordingly. President Botstein gives an interesting example to illustrate his point: “You must consider the age of the investor,” he said. “The strategy for investing an old person’s money is different because your goal is to bring in a steady income for them while they are still alive. If you are investing a young person’s money, your strategy would be different.” A young person can afford to invest his money in a riskier fashion because, unlike an elderly individual, he still has the ability to earn wages for years to come. Also,

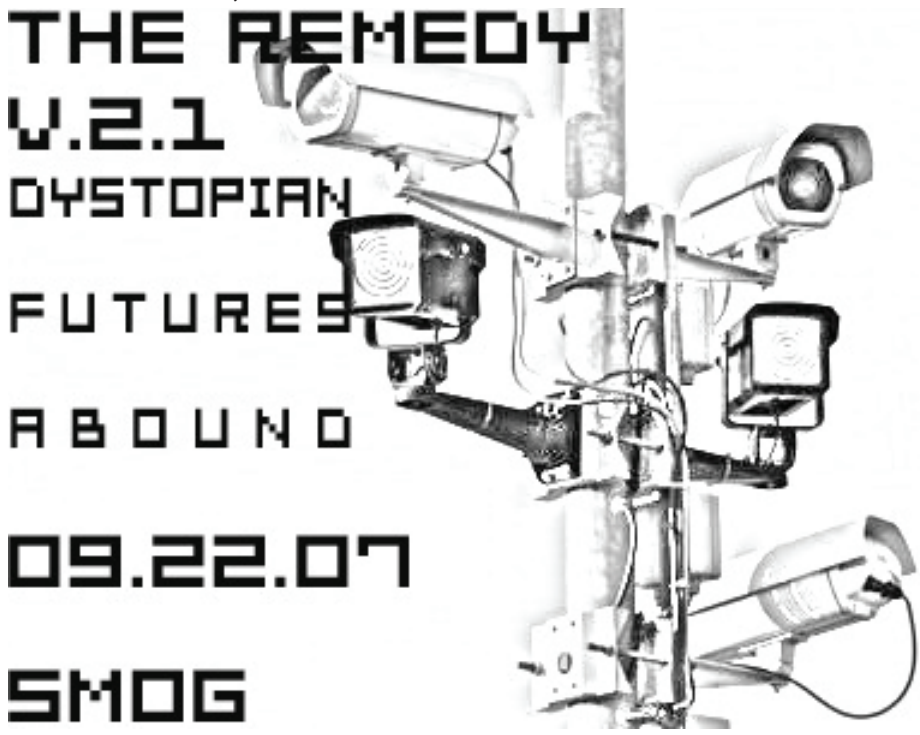
long-term investments might be more profitable for him because he would still be alive to reap their benefits.

To best serve the investor, you must not look just at their bank account; you must look at their faces, considering them in the liberal arts context that makes you sensitive to their goals and needs. Hence, the new program in economics and finances is structured in such a way as to provide students with real-world business knowledge, combined with liberal arts ingenuity. When asked what direction he hoped to see graduates of his new program taking, Vice President Dimitri Papadimitriou, head of the Levy Economics Institute and initiator of the new economics-finance program said, “I will encourage each student to study what he or she wants to study.” The end product of Bard, the vice-president thinks, should be a “citizen equipped to make the right choices that affect the individual, family, and society.”

Papadimitriou hopes to see innovations in the field of economics that will aid everyday people. He wants to see public policies address the most pressing issues of the day: poverty, inequality, and unemployment. “Equal opportunity for all,” he said, emphasizing each word and speaking slowly to underline his point. “We need economic discoveries to address these perennial issues in the USA and the world.” The financial markets should affect the real economy, the distribution of goods and services, in a positive fashion.

Botstein and Papadimitriou seem to agree that a liberal arts education is a good way to give a student a strong ethical grounding. However Botstein does not want to have a mandatory ethics class, “since requirements can sometimes backfire.” He believes that a liberal arts education will give students an understanding of ethics. “Teaching ethics should not be the responsibility of the school,” agreed Papadimitriou. “But their required courses should give them a broad education to show them where ethics begin and end.” Papadimitriou does not expect large numbers of

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# Student Space

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In the case of high-profile buildings like the Reem Kayden Science Center or the Fisher Center for the Performing Arts, money is obtained in large part from donors who earmark their gifts for a specific purpose on campus. These financial backers can be courted through the capital campaign. The last capital campaign, which began in 1994 and was extended to 1999, raised over \$137 million and funded the extensive building projects that define the last decade at Bard.

It is likely that the typical donor would not be interested in giving funding to a building with a purpose as loosely defined as that of a new student space. They tend to be more interested in new academic buildings, such as one proposed in the imminent campaign. This building would feature, among other things, classrooms and additional music practice spaces and would sit where the Old Gym now stands. The funding the capital campaign provides can speed projects like the estimated \$800,000 demolition of the Old Gym – as well as the possible creation of a new student space to replace it elsewhere on campus. Vice President of the Administration James Brudvig estimated that the Old Gym would be gone in “a couple of years,” adding: “We’re not done yet. We [still] need student spaces.”



photo/Nick Scribner

## THE SMOG

The Old Gym’s closure in 2004 forced students to seek a new venue for intimate rock shows. SMOG, originally the Student Mechanic Operated Garage, served as a workshop for groups like BARDge and the Surrealist Training Circus before it was co-opted as a replacement for the Red Room. However, SMOG’s one main room was a far cry from the performance and practice facilities formerly available, and in 2005 SMOG co-head Brandon Rosenbluth and head of B&G John Gall met to discuss and design an expansion that would extend the building’s functionality.

The \$50,000 expansion – paid for by the student government’s Reserve Fund - was approved and slated for completion in summer 2006. Unfortunately, it was delayed by various factors until spring 2007, and its final unveiling met with lukewarm reviews. The expansion consisted of a renovation of the existing structure and

the addition of an open-air concrete pavilion, which was criticized as too little, too late.

Rosenbluth is hopeful this year, though, that after some additional work done over the summer (funded by the college), students can look past their disappointment and start using SMOG to its full potential. “The last of Old Bard just graduated and the freshmen have the opportunity to make SMOG into their own place – not the New Old Gym, but their own place,” he proffered. Temporary walls to surround the pavilion during the colder months are in the offing and, in keeping with the philosophy of most managers of student-run space, the SMOG committee is trying to make the building more accessible and inviting to the whole community, not just a select few.

“It’s personally rewarding, but it’s a thankless job,” said Rosenbluth on his position as co-head of the SMOG committee for the past three years. While he believes in the need for a site of social interaction that is “physically separate” from everyday academic life – and feels that SMOG serves this need – he explained how students often seem to be under the impression that there is a paid janitor cleaning up after shows, not fellow students. Despite these obstacles, Rosenbluth remains optimistic. “Botstein has

clearly stated that he doesn’t care about bringing [student space] to campus...hopefully [this year] SMOG will be able to fill the void.”

## ADMINISTRATIVE CONCERNS

“The real need is spacing out events – you have to anticipate the questions potential donors will ask. To justify spending millions of dollars these spaces need to be well-used,” said Dean of Students Erin Cannan. She pointed out the beginning of the semester’s relative dearth of activity, saying that if the organizations planned their events the year before, the end-of-semester space crunch would be alleviated. Cannan advised students campaigning for new space to make full and creative use of the venues currently available.

While skeptical as to the likelihood of potential donors funding a building that functioned primarily, or even secondarily, as a spot for social events, Cannan voiced her solidarity with the



photo/Nick Scribner

## Finished SMOG expansion

struggle for a physical place where students could hold creative events in a setting similar to that of the reformed Old Gym. She also had ideas of her own about getting student space built – if provisions were to be included within larger plans like the expansion of Kline, she hypothesized, new space could become a feasible short-term goal. Cannan described her vision of a new café or pub-like facility on the planned second floor of Kline where students could “have a beer and watch TV.”

When asked if there was a connection between student safety and the perceived shortage of functional autonomous space on campus, Canaan said that, to her, these two issues don’t seem to correlate. “At the end of the day people are still going to come to college and experiment. People will always say they’re bored,” she concluded. “This is a very privileged thing.”

While Canaan is unconvinced of donors’ willingness to give money for student space, Vice President of the Administration James Brudvig insists on the capital campaign’s ability to raise sufficient funds, saying “[The campaign] is big enough that it could be the tent under which a lot of things fall.” A more pressing concern for Brudvig is in what the new student space would entail. In order for any building project to be considered, “[the administration] would need a little more definition.”

## THE COALITION FOR STUDENT SPACE

In the wake of the transformation of the Old Gym and the perceived administrative mismanagement of the SMOG addition, the issue of student space at Bard has become a prominent one. Last year ten particularly disgruntled frequenters of SMOG and the Root Cellar formed a group to address the issue. The Coalition for Student Spaces (CSS) advertises itself as desirous of both an increase in the use of student spaces and the creation of new student-run spaces on campus. Head of the CSS Basha Smolen insisted, “We’re appreciative of the space we have on campus and we’re trying to maximize it.” Smolen went on to say that students would still benefit from a new space to foster community and encourage cross-pollination between clubs and disciplines.

Like administrators, the students

represented by the CSS do not want a full return of the Old Gym. Smolen said, “The Old Gym did have a problem of being under-used by clubs...[it] became, in the eyes of the administration, associated with a lot of debauchery.” For many upperclassmen though, the Old Gym has become a symbol of lost community. Smolen imagines an ideal building that would not be the Old Gym, but surpass it. It would be an environmentally friendly structure, in keeping with most new architecture at Bard. Smaller rooms serving varying functions would surround a large central area, allowing the building to change with the changing needs of students.

One factor that has done much to slow the attainment of a new student building is the tendency of initiatives to pass immediately out of the collective consciousness when the student heading them graduates. “This issue of institutional memory is also linked itself to student

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The Robbins Addition cost \$17 million
The Fisher Center for the Performing Arts cost \$70 million
Reem Kayden Center for Science and Computation cost \$28 million
Dorms at Bard on average cost \$75,000 per bed.
It took \$450,000 to make the PAC geothermal – an investment which paid itself back in 4 years.
B&G’s budget (for last year) was \$8 million. \$1.5 million for small projects \$2 million for electricity
Physical Plant costs in 2005 were \$9 million.
Bard debt stands at “a little over a hundred million dollars.”
Bard’s current endowment is around \$180.5 million.
It costs around \$55,000 per year to educate one student.
Bard generates about \$95 million per year in expenses.
Information provided by Jim Brudvig.

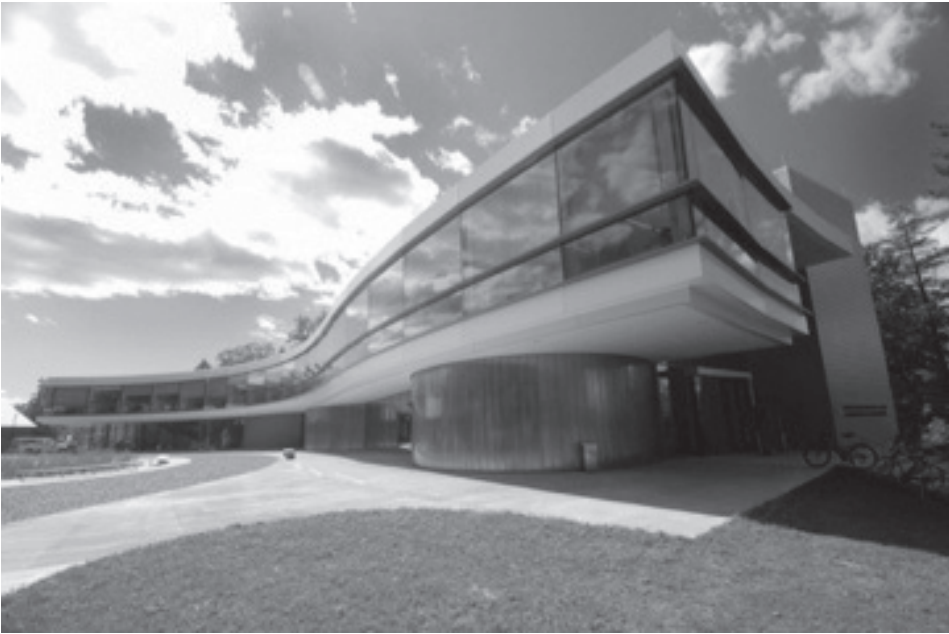


# Big, Shiny, New Thing Invades Campus (In a Good Way)

By MISCHA NACHTIGAL

Can you hear it? Of course you can't, the sound of progress is not perceptible to many ears. But here at Bard, the ears are buzzing and it's because the new science building has finally arrived. Officially called the Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation, the curvy \$21 million splendor allows for 49,000 square feet of science research laboratories, teaching laboratories and general-use classrooms. This uniquely designed space gives students and faculty everything from a robotics lab to a facility in which to further torture- I mean, 'study' zebrafish.

The luminous entranceway into the building features three circular classrooms called "pods," complete with a 65-seat auditorium and walkways with study spaces on the floor above. Designed by Rafael Viñoly Architects, the center is interesting to behold even if it doesn't appear to be the most efficient use of the space. The 10,000 foot lab area on the western side of the building features state-of-the-art technology and large ceiling-to-floor windows that



photo/Nick Schinner

prompts one to wonder how many birds will run into them on a daily basis.

But what does this welcome addition to the campus really look like? Unlike any other academic building on campus, its glossy floors and shiny surfaces have drawn students to it like mosquitoes to bug-zappers. The casual passerby has commented on the great looking new airport terminal or the enchanting new addition to the CCS. Senior Katy Jane Tull whispers in a hushed tone "it looks like the ocean." Even associate

professor of mathematics Mark Halsey says, "The new building will become the intellectual spine of the campus," as if he is intentionally referring of the building's similar appearance to the human vertebrae column.

Assistant Professor of Biology Catherine O'Reilly comments that despite the building looking like a big warehouse it will provide "an open and shared space featuring top-notch research facilities and study spaces for students." According to O'Reilly, the improved facilities will make teaching far easier and

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## Bard Local Vote

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happen when there's uncontrolled development," said Strawinsky. "I really didn't want to see that happen in Red Hook."

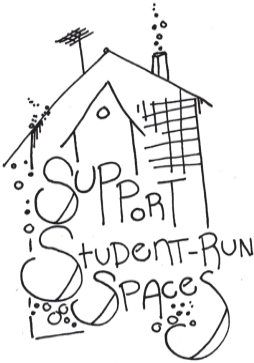
Local farmer and town council member Robert McKeon says the CPF helps "protect the quality of life that residents of the valley have enjoyed for the last three centuries". He also hopes it will support local farms, like his 400 acre horse boarding and cattle farm. "New York State lags tremendously in farmland preservation," he said. According to McKeon, Red Hook was home to 37 dairy farms in the thirties. Today there are none. Yet recently, as awareness for locally grown produce has grown, farms have made a slight comeback. However, for the opposition, largely composed of real estate agents, the additional tax is far from negligible, regardless of their feelings about the preservation of Red Hook. Jeff Ackerly, real estate broker and Red Hook resident, headed up the opposition campaign. He presents the real estate agents' stance bluntly: "We feel that all property taxes are wrong." According to Ackerly, several buyers have already refused to pay the new tax, leaving it to sellers to pay. Thus, he argues, the CPF adds yet another burden to the already financially strapped middle class of Red Hook. The considerable influence exerted by the Bard voting block was, for him, detrimental. He questions whether Bard students should have a say in local matters, particularly those surrounding tax issues. "I don't feel they're really stakeholders in the community," he said, citing the fact

that most of us will leave the area permanently after four years. Strawinsky, on the other hand, argues that Bard students do in fact have a significant stake in Red Hook. "Bard students contribute greatly to our community," she said. She mentioned the fact that many Bard students do come back to the area and that the community benefits from the cultural resources of the college. "It's time for the people who don't appreciate [Bard's contributions] to recognize them," said Strawinsky. Of course, in this case, she served to benefit by the Bard vote. "We would have been defeated pretty badly," she admits. She cites the activism of the Bard community as bringing home the victory for the CPF. "You guys saw way beyond the issue of scrawl," said Strawinsky. Former Bard Democrats President Luke Bolton was proud to be able to make a difference in preserving the local beauty of the area. "Even though many Bard students only live at the college for 4 years, this is an important time when we can demonstrate our beliefs and make an impact in the community we care about," said Bolton. Ackerly is not seeking to disenfranchise Bard students; instead he hopes Bard students are fully informed of issues before voting. "There should be some forum where students can hear both sides," he said. In fact, both supporters and those in opposition to the CPF expressed a concern for the quality of education on the issues associated with the CPF. Bard Democrats member Patrick Kelly called the realtor's campaign

"disingenuous" and said that many people he talked to later said they would have been more likely to vote for the act had they understood it better. "I think they were confused," agreed Strawinsky. Similarly, Ackerly attests that those who voted for the act were manipulated by the opposition. "We didn't think it was a fair fight," he said. He says the CPF supporters highlighted the arguments for open space and preserving the water table, brushing over all kinds of problematic issues arising from the transfer tax, such as the fact that often the sellers do end up paying when buyers refuse. He also expressed concern that the money will be largely used to preserve private open space, when what Red Hook really needs is public space. Red Hook currently lacks any public parks or open performance spaces. The CPF only went into effect this August, so its results are yet to be seen. Although no specific projects have been decided upon, the stated goals of the fund are to preserve farmland, halt the spread of urban scrawl, preserve the water table, and acquire recreational land for the community. Though some feel strongly about the legitimacy of Bard's vote in local matters, it remains our legal right. The power of our vote is considerable, as demonstrated in our decisive influence on the CPF. With Red Hook's town council elections just around the corner, Ackerly advises us to "be open-minded" and make sure we really understand both sides before going to the polls. ☞

SMOG has a calendar online where you can check availability and book for band practice or shows. Go to <http://student.bard.edu/clubs/smog/>.

The Root Cellar is for hanging out. Or volunteer by contacting [rootcellar@lists.riseup.net](mailto:rootcellar@lists.riseup.net).



The Bike Co-op has lots of bike parts, lots of bikes, and lots of love. [bikes@bard.edu](mailto:bikes@bard.edu)

Feitler has open dinners - talk to someone who lives there.

The Old Gym can be reserved by most anyone. Contact [newoldgym@gmail.com](mailto:newoldgym@gmail.com).

## Space

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space," said Secretary of the Central Committee Oliver Traldi. "With a real social and creative space we'll be able to help the Bard student body to be a body that continues and progresses independently of any particular students or organizations."

For many students, a viable student space is much more than a place to throw parties or give performances. It is a means of physically stabilizing community, creating a record, and increasing communication – a tool to help students do and make whatever it is they believe in. "This project has the potential to tie this campus together, to allow students to bring their latent energies to the fore and to really see their ideas through to action... It will house offices of student organizations... It will lead to all sorts of new projects and it will improve old ones," said Traldi. "The wish for a student space comes from nowhere as much as from a sense of Bard students not having enough of an outlet to give of themselves."

Hardly any one questions the validity of the argument for student space, but this was true in the past as well and it has proved irrelevant. What administrators urge students to do now is to show their need for new student space, both through dynamic use of the space currently available and in a cohesive proposal outlining the exact functions of the new building.

"I would be interested for [the students] to design what it is they're needing," said Brudvig. With the capital campaign soon to begin in earnest and an active and dedicated coalition of students for student space – not just the members of the CSS, but all students – behind a building proposal, the long-awaited realization of new student space may be closer than we think. ☞



FROM THE ARCHIVES

Changes In The Face Of Things

BY DEAN GRAY

The Bardian Volume 24, No. 1 August 25th, 1943

To Bard Men Everywhere:

As a result of many months of negotiations Bard College has at last contracted with the War Department to train two groups of soldiers in the Army Specialized Training Program. One group of 150 men will study Foreign Areas and Languages and another group of 1444 will study the Basic Engineering curriculum. The courses began on Augst 9th and will run for three 12-week terms. At the end of nine months the program will begin again.

Within the space of about three weeks we have transformed the college into barracks and are equipped now to house and feed both the Army trainees

and our own students. The faculty has been increased to about double its size. the schedule of classes is something which to a Bard teacher or a Bard student would be fearful and wonder-ful to behold. As you can imagine the campus is overflowing with people marching hither and thither to classing and filling all the available space for study hours.

While the presence of such an overwhelming proportion of students pursuing quite different programs from those of Bard College students, changes the face of things consider-ably, we shall make every effort to carry on our established program of education for the small number of civilians who may still be able to

attend. It is not going to be easy to persuade these students that it is still their college. We are glad to be able to participate in the huge Army Training program. It was the duty of the col-lege to put its facilities at the disposal of the Government and we are glad to be doing our part. At the same time the participation in the program makes it possible for us to keep the col-lege alive during the War. In the minds of the faculty, therefore, while they are carrying on their War Training job, it still remains important to emphasize those ideals of education for which the college has stood. We welcome serious civilian students who for vari-ous reasons have not been called into the Army or Navy. Their life on the

campus will doubtless be changed in many respects. We are determined that the educational advantages which the college has always offered will still be offered during this War period.

We shall try to keep The Bard-ian going and to use it as a means of communication with our Alumni and former students whose education has been interrupted. We hope that all those students will keep us in touch with their careers and send us news not only of themselves but of other men whom they meet in all parts of the world. From the faculty and administrative staff I sent to all Bard-ians our best wishes and affectionate regards. 🐼

New Science Building

CONTINUED FROM PAGE FIVE

give some occasion for computer usage in classroom lab work. The large auditorium might have some lighting issues at the moment, but as the kinks get worked out the use of its double screens which are capable of video-conferencing will undoubtedly make presentations much more dynamic.

An opening celebration scheduled for Sunday, September 23rd includes lectures, tours, workshops, panel discussions and of course, what would a Bard celebration be without a chamber orchestra performance? While the completion of the center is what has stimulated the addition of the lab science requirement to Bard’s graduation requisites, one should not hold that against it. It is a great and inviting space, offering many diverse study opportunities that will quickly make it an essential part of the Bard community. 🐼



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join us  
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photo/Nick Scribner

Meet Hoyt Lang

INTERVIEW BY FRANK BRANCELY

*Every year, Bard inducts a variety of new faculty into its various departments. This year, the Observer would like to assist in welcoming them to our community by introducing them to our readers. 2007-2008 brings an especially intriguing crowd, including a Nobel Prize winner in literature and an Italian novelist. For its first issue, The Observer interviewed one new faculty members...more to come!*

**O:** Why did you decide to teach at Bard?  
**HL:** I guess one of the main reasons was that I’ve heard a lot about the students there, about their engage-ment with material, their engagement with professors. Unlike a lot of other schools, Bard encourages a sort of sus-tained interaction between professors and students and that really appealed to me – the ability to work with stu-dents closely on such things like senior projects.

**O:** How is Bard different from past teaching experiences?  
**HL:** Since most of my past teaching experiences have been at large state schools – it’s really just the size, class size... it makes it much easier to work with students on a one-on-one basis.

**O:** What do you think of Bard stu-dents? Are they different from other students you’ve taught?  
**HL:** I’d have to say – given my past experiences, that I’ve been very impressed, especially in the literature class I’m teaching... they’re very curi-ous, they’re very motivated.

**O:** What do you do when you’re not teaching?  
**HL:** I enjoy hiking... I’m new to the

area, so I like exploring. I enjoy cook-ing. Musical pursuits... I enjoy singing, playing the trumpet.

**O:** What did you want to be when growing up?  
**HL:** I think in Elementary school I was an astronaut... but that changed pretty quickly. It wasn’t really until I was an undergraduate that I decided I wanted to teach Japanese, and then later, Japanese literature.

**O:** What is it about Japanese and Japanese literature that interests you?  
**HL:** For me, it has been a way to access, or at least to get to know the culture on levels that normally you wouldn’t be able to – to get access to Japanese history, to become familiar with the ways that people thought about themselves and others in Japa-nese society.

**O:** Who are your favorite authors?  
**HL:** Favorite authors... Matson Sos-eki. The author who I work on most is Miyzawa Kenji.

**O:** What was the last book you read?  
**HL:** I think it was called... Why Zebras Don’t Get Ulcers.

**O:** Your favorite genre of music?

Finance Major

CONTINUED FROM PAGE FIVE

people enrolling in the economic and finances program which will begin officially next fall. However, five or six students have already expressed an interest. By initiating the program, Botstein and Papadimitriou hope to mold students that are well-enough grounded in the world of fact to achieve high success, yet knowledge-able enough in the world of ideas that they will never lose sight of the bigger picture.

Though the new program is intend-ed to provide students with a real-world understanding of business, it has a liberal arts foundation. After all, it is important not to neglect the rea-son why Bard continues to draw such a growing numbers of students. As Vice President Papadimitriou so elo-quently describes, people are attracted to Bard “because of the idealistic part of them, because of the w🐼o know,

**HL:** Jazz.

**O:** Any particular artists?  
**HL:** Not really any specific ones. Recently I’ve been listening to a group called the Tord Gustavsen Trio... guess on the spelling... I think they’re from Sweden.

**O:**What languages do you speak?  
**HL:** I speak Japanese, a little Chinese.

**O:** If you went to Bard, what would you major in?

**JH:** I think I’d take literature... on my limited knowledge of who is teaching here... literature and philosophy.

**O:** What is your favorite film?  
**HL:** Rashomon by Kurosawa.

**O:** Who are your inspirations?  
**HL:** I’d have to say... Albert Ein-stein. But also, the writers I work on - Miyzawa Kenji. He had some pretty crazy ideas about things – but a desire and passion for what he did that I find inspiring. 🐼

Hoyt Long is currently teaching Japanese 10 and a literature course – a survey of modern Japanese literature.



# Looking Up At The Sky

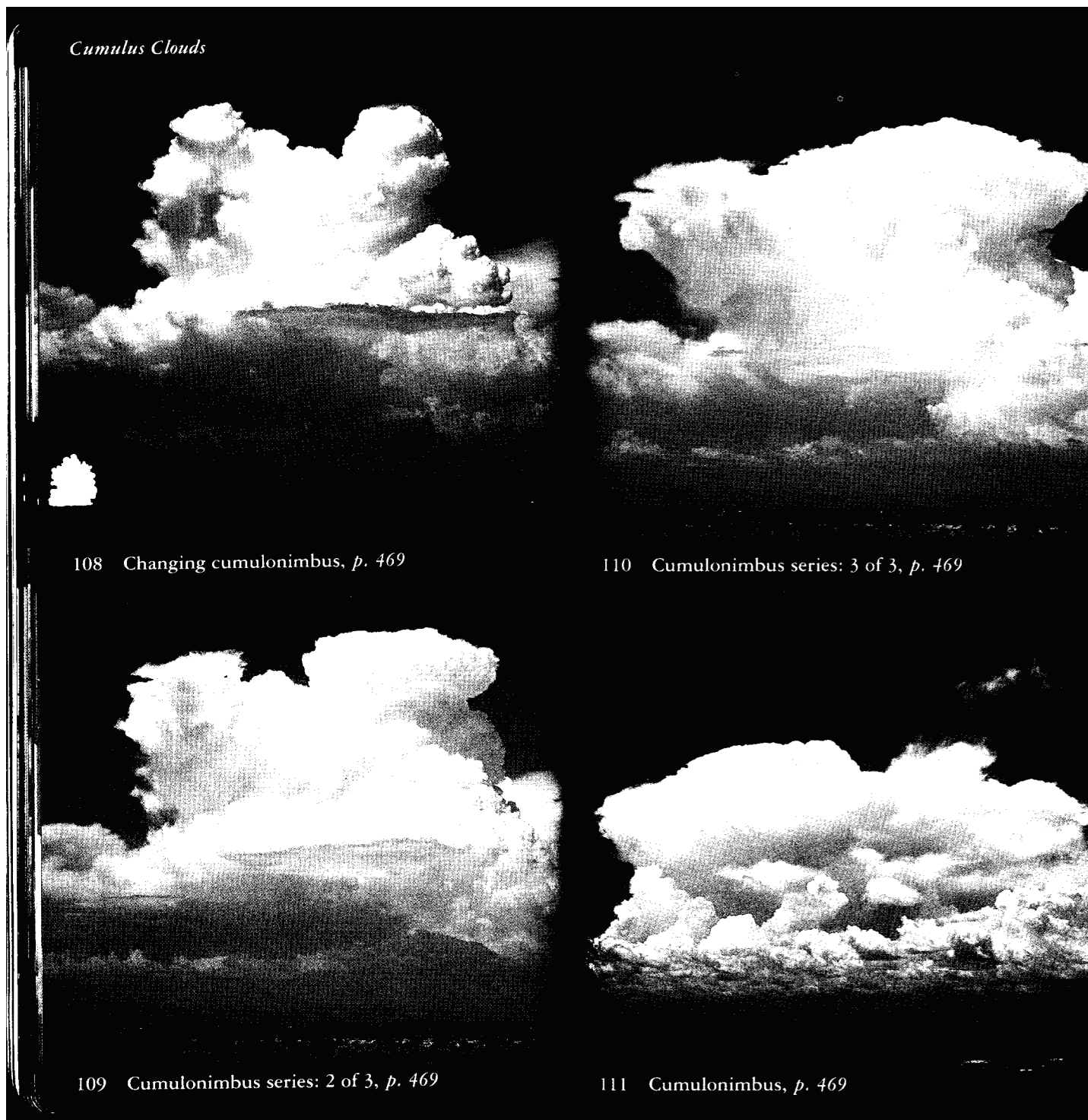
BY AARON AHLSTROM

**this week:  
cumulonimbus**

A startling event ushered in the new semester, one that affected the lives of everyone on campus, whether they liked it or not. A powerful force swept through these woods, annoying some, exciting others. I'm speaking, of course, about the cumulonimbus cloud (better known as a thunderstorm) which visited this fine college late afternoon on Saturday the 9th. It soaked, flustered, angered, and overjoyed various Bardians in an astounding display of raw meteorological energy. As many attempted to duck for cover or jump inside, others reveled in the sheer coolness of this thunderstorm, I mean, it really kind of kicked ass.

Before I continue, though, think about just how cool of a word "cumulonimbus" really is, it gives your lips a nice workout and can make you sound both intelligent and ridiculous. Beyond the auditory appeal of cumulonimbus clouds, they also stand as one of the most important and prevalent weather phenomena. Every day around forty-thousand thunderstorms arise over the world just like they did and will do here. Just think of how many times you've found yourself enjoying a fine summer afternoon, only to have a thunderstorm sneak up, drench you, and possibly scare the wits out of you with its fascinating electrical displays. Despite the ubiquity of these massive clouds, most of their victims don't appreciate the magnificent intricacies and indomitable might which lie beneath their menacing exterior. So what exactly happened that Saturday? Why did a blazing afternoon suddenly transform into a crazy tempest?

The answer, it turns out, lies in very simple processes. Heat and water are the primary ingredients which bring cumulonimbus, and all clouds, into being. As you might recall, that Saturday morning, and the days leading up to it, were hot at hell. The temperature hovered around ninety degrees Fahrenheit that morning and the heat index crept close to a hundred. Excessive heat alone doesn't necessarily spell the advent of cumulonimbus clouds, but a cold front creeping in does. From the west, over the Catskills, a mass of low pressure (which means low temperature) marched in slowly, challenging the high pressure (=high temperature) that had been resting over Bard to an airborne duel. This chilly intruder carried along with it that second main ingredient of cumulonimbus: moisture. As students milled about about campus taking in the beauty around them, these gangs of competing air confronted each other overhead. But why would this weather brawl make water fall out of the sky? Why can't they just get along and preserve the peace? Unfortunately, they have irreconcilable differences that make them unable to inhabit the same piece sky, there's only enough room for one. The cold front, that underhanded bastard, snuck in below the layer of warm air (since cold



air weighs more than warm), forcing it upwards. Here's where it gets interesting. Those pockets of moisture in the cold air, held in cumulus clouds (the stereotypical puffy ones), got a sudden boost of energy from all the rising hot air. It's like Red Bull for clouds. It makes them go nuts, changing from docile, fluffy clouds, into insane rain monsters in a matter of minutes. In this Jekyll-Hyde mutation, the most popular cloud become one of the most despised. They indulge themselves on heat from the ground and water in the air, until they tower over six miles high, thus becoming the largest cloud on Earth. Like Icarus, though, a thunderstorms demise comes from its hubris. Basically, they get too high, so much so that they reach the top of the troposphere (the atmospheric layer in which most weather occurs) where the temperature drops, cutting off the thunderstorm's power supply of rising hot air. Once this air loses energy, it can't rise anymore, so it falls to back to the Earth, carrying with it tons of water.

So the cold front reigned victorious that fateful Saturday, yet only after a bitter battle which left swamps forming all over campus. Under its regime, the following days became slightly colder and significantly wetter. In the future, hopefully, the student body will be better prepared for extreme weather, or at least more inclined to stop and appreciate the beauty and coolness of all clouds, including cumulonimbus. The first step, of course, is looking up at the sky. ☁

## An Interview with Ken Cooper

BY SARAH LEON

Some years ago, Ken Cooper's guidance counselor informed her bright-eyed college-bound student that she had spoken with a Bard admissions officer, yet reported back with regrets that young Ken should not waste his time applying (he ended up attending Albany State). Comeuppance has been served, however, as Ken Cooper enters his eighth year as the respected Director of Safety and Security at Bard College. With his expert background in criminal justice and psychology, as well as his imaginative ways of fusing security with community, Ken is surely the one super-super-super-Senior that this college could not do without.

Observer: I think a lot of students on Bard Campus know you for the witty e-mails that you routinely write to keep us updated, but I was doing some background research on the internet and I found out that you are registered in the use of Force and Firearms in the state of New York, and that you were a consultant in the case of the high-profile Amadou Diallo shooting. Can you elaborate on anything exciting about this?

Ken: Well, Use of Force experts deal with state law, it's called Article 35, when people use force against each other. In the cases I get involved

with, people use extreme force; they actually use firearms or other types of weapons to hurt and kill each other. As an educator, I'm also an associate professor at another college [SUNY Ulster] teaching Criminal Justice, and I get asked to help people. The Amadou Diallo case for instance, was a pro-bono case and none of the experts charged. It was actually a very moving case, one that I am still affected by to this day. But we spent two months in Albany, and because of that case, I needed income [at that time] because I also run a private training school, so when Bard said "Would you like to work for us?" I said, "Sure", and that's actually how I started at Bard in the year 2000. Actually right before commencement is my anniversary date, so every year I commemorate with the graduates.

O: Are there any interesting crime stories that have happened since you got here, maybe I could re-phrase that as cautionary tales for the readers?

K: Now, let's see what I'm allowed to tell you. When I first got here, I got a call, and I knew that the Tivoli Bay rape had happened in 1997 of which I was aware of although I wasn't here then, and we have to be sensitive to this issue. So in 2000, I got a call that there was a naked man sitting on a wall

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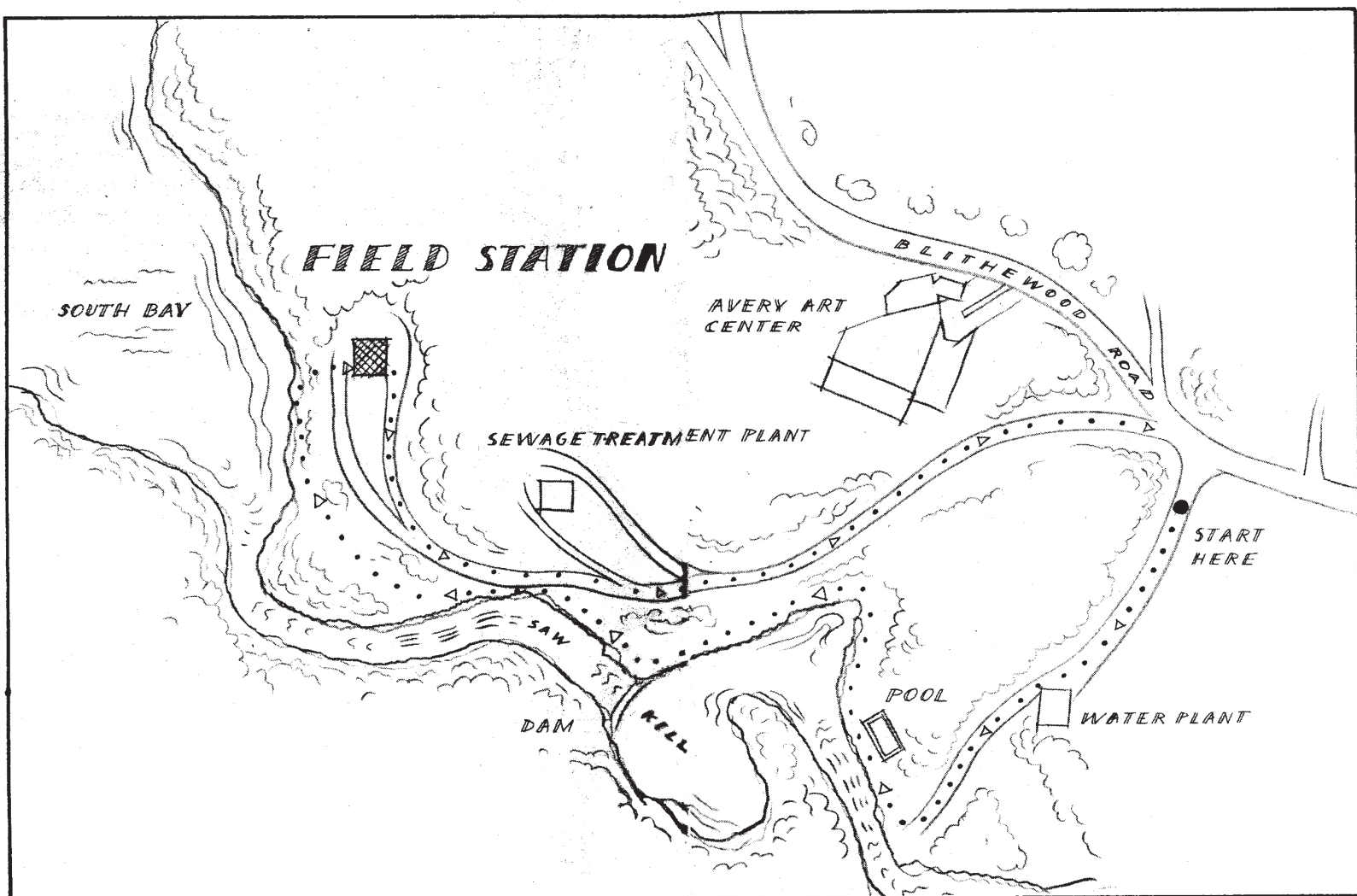


# OBSERVER

## TRAILS

Most of us are unfamiliar with what composes the majority of our campus, the woods. But there is so much to be explored. We are surrounded by state preserved forest preserves, several marshes of course, 9G. Before the cold weather sets in and we all retreat to our dorms to hibernate, we have the privilege of 1

## SAWKILL CREEK



Written by  
R

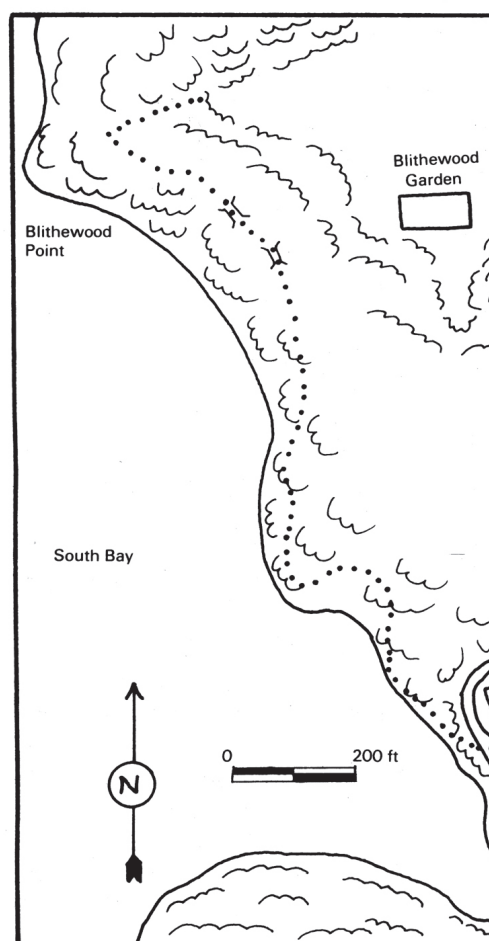
William T.  
and R.J.

## BLITHEWOOD

Start your exploration of the southernmost trails behind the parking lot next to the community garden. You'll pass by Bard's water treatment plant, which treats 130,000 gallons of Sawkill water a day for our use. As you walk into the woods, the sound of rushing water will guide you along. Soon you'll reach one of the more popular wooded destinations at Bard, the waterfall. A shallow swimming hole resides beneath it, perfect for cooling off on hot days. To your right, you'll see the graffitied remains of what was, until 1971, Bard's outdoor swimming pool. Continuing along the trail, you'll pass a dam, below which lies an ideal habitat for painted turtles and still water loving animals. Further on, a tree trunk stretches across the creek. If you're feeling particularly adventurous, you can walk or scoot across the log, scramble up the cliff on the other side and explore the trails on the other side of the river. If you continue on these trails, you'll eventually find yourself at Montgomery Place, a beautiful mansion surrounded by fields, a pond bursting with frogs, and a conservatory. Continuing on the main trail, you can walk all the way down to Hudson South Bay. Past the field station, you can either continue through the woods all the way to Blithewood, or take the paved path back to Blithewood Road.

## STATE LAND

If you've combed over the plethora of trails Bard offers, try exploring the forest preserve to our north. Next to the far parking lot behind the PAC is a system of trails that leads from Bard to Tivoli. The hiking here is beautiful. Highlights include a canoe dock overlooking a still and beautiful view of Tivoli North Bay, and a mammoth waterfall situated in a green and mossy area of the woods.





# PRESENTS

# AILS

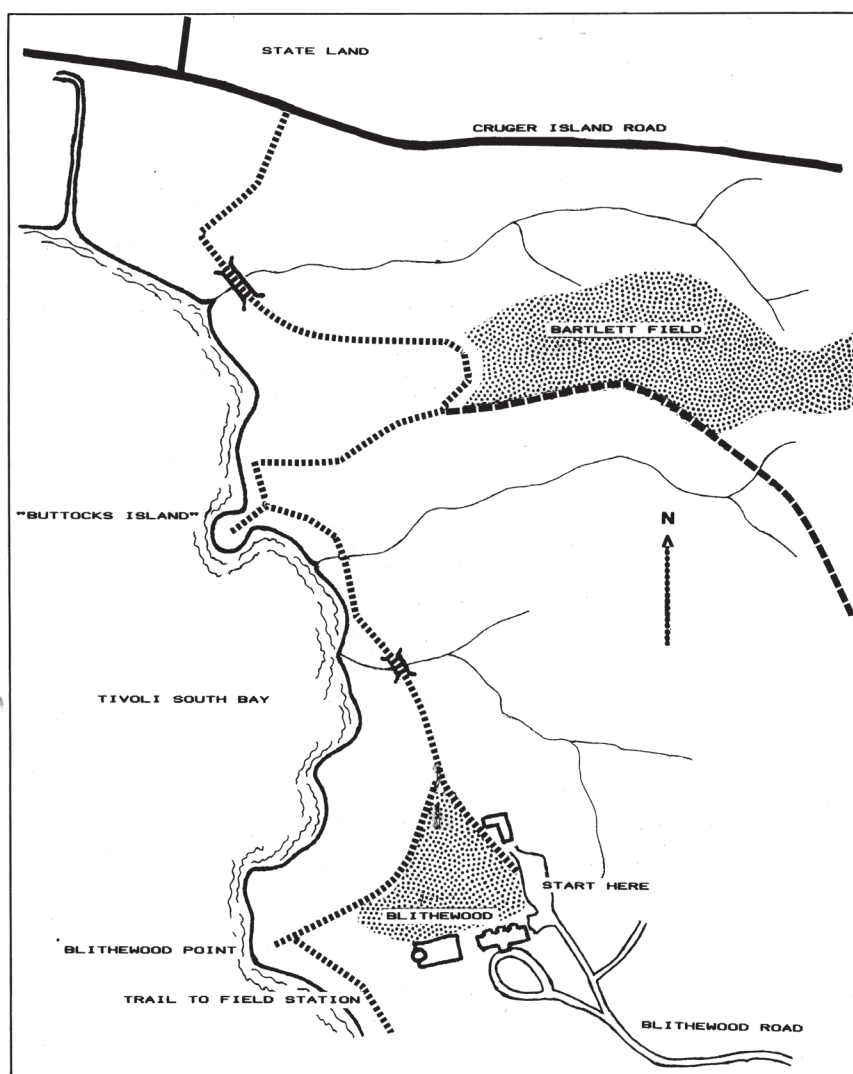


Running along our campus are a plethora of trails and magical outdoor wonders in the Hudson River home to various varieties of rare plant and animal life, and late for the winter, take the opportunity to explore the beauty of the area we have living in.

and compiled by  
Rachel Meade

Maps by  
Maple Mirko Galter  
T Budnik Associates

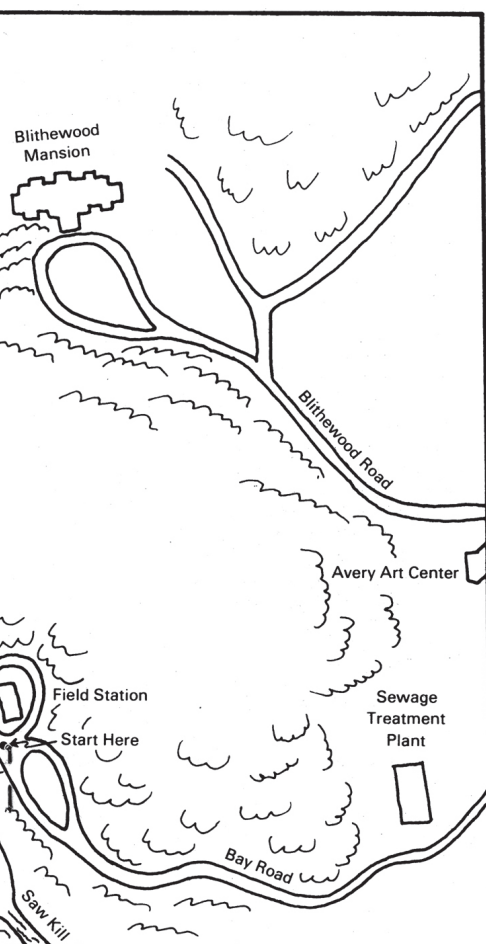
## SOUTH BAY



This trail begins at the north end of Blithewood lawn and ends around Cruger Village. It's a longer walk than either of the other trails, so be prepared for a trek. The first item of interest is at the very beginning of the trail, an old brick building at the edge of Blithewood lawn. The mansion's former owner, A. C. Zabriskie, used it as a barracks for his private militia, the Blithewood Light Infantry. Partway down the trail, the trail branches out to a rocky overhang, "buttocks island". Several paths run over it, and it affords another scenic view of South Bay. Soon after, the trail branches to the right. If you follow it straight, you'll pass Bartlett Field, once used by Zabriskie to train his militia. Today, it is a dining hall for rabbits and deer who partake of its delectable plant life. This path will spit you out just behind the soccer field. Continuing on the left branch, you'll end at Cruger Island Road, built in 1800 for traffic to north bay.

*Note: The end of cruger Island Road branches off towards Cruger Island straight ahead, and to more trails on the right. Following to the right, these trails will lead to the State Preserved land north of the campus and eventually to Tivoli.*

## THEWOOD



R. T. Budnik & Assoc.

This section of trail leads from Sawkill Creek to the heart of South Bay, and runs along the edge of Blithewood. It features several scenic overlooks, but the highlight of this area is what is commonly known as "the cliff". It can be reached either by walking down Blithewood lawn toward the Hudson, or by following the trail leading from the field station. The cliff consists of several large rocks jutting out from the riverbank, affording a beautiful view of the marsh, river, and Catskills, perfect for sunsets.

## CRUGER ISLAND

If you follow Cruger Island Road to its end, you'll reach a metal gate. Beyond it, you'll find yourself traversing through a higher area of the marsh. It can get quite muddy, so definitely wear appropriate footwear. However, if you make the trek all the way across the marsh, you will be rewarded by the opportunity to explore Bard's resident island. First, you'll come to the railroad tracks that divide the marsh from the river. Interestingly, south and north bays are one of few examples of a productive wildlife habitat created by human interference. The marshes were created along with the railroad in the 1850's and are now home to thousands of rare plant and animal species and are a stopping ground for migrating birds.





## L&T: Is it too broad to ask, “What does it mean to be human?”

BY EVE GECKER

BY ANDREW BUCHANAN

**W**e came by aircraft, bicycle, ship, train, bus, foot, and automobile. Yes, all 497 freshmen arrived on August 17th and were immediately bombarded with a question greater than some of the distances they traveled to arrive in New York: What does it mean to be human? Sure it was intimidating; sure it made some uneasy; perhaps it made a few question whether or not Bard was right for them. But despite the initial fright, the freshmen began their workshop to attack this significant question. Inquiry of such a topic, of course, is inexhaustible. But is that a bad thing? When trying to connect the humans traveling by train, bus, airplane, and automobile—is it even sensible to limit or to attempt to focus the workshop’s structural question?

L&T was never advertised as easy. Its mission: To prepare us for college. The extremely broad and large structural question of L&T is beneficial to all incoming freshmen. Waking up to come to class each day, students were never expected to find the answer. The answer to “What does it mean to be human?” is skimming the edge of irrelevance. It was merely intended as an exercise in thinking. Reading a myriad of perspectives ranging from Foucault to Beckett, our job was (and still is) to question the differences, challenge each author, gain comprehension through comparative analysis, and discover which beliefs we hold true.

Limiting the L&T question would have hindered the main goals of the workshop. By reducing the question to something more tangible and workable one is forced to explore an idea that is already in reach. If L&T was not advertised as easy, why should the structural question be “dumbed down”? The final intellectual essay in itself was never designed to answer the overarching thematic question of the workshop; but to get students examining, thinking, exploring, and discussing a smaller topic that interested them.

Exploring the question of humanness is undeniably a huge subject to undertake, but specifying or reducing that question would only decrease the multitude of answers and possibilities for exploratory thought. The gained recognition of how to undergo a similar task of exploring a large question (i.e.—FYSEM topic: “What is Enlightenment?”) is one that will never be worthless. Broad topics generate more thought, and after all: Bard is a place to think, not answer. 🐾

**I**would think it goes without saying that L&T tackles a rather large idea. It isn’t exactly easy to answer a question like, “What does it mean to be human?” Speaking to several first-year students, I garnered that many of them found the question daunting and that they did not feel prepared to answer it. They didn’t even know where to start.

Many felt that they didn’t have enough life experience to provide an answer. More than likely, this situation is not unique, and questions like this one have been posed to previous L&T classes. So, should these questions be foisted upon incoming students? Are the central questions posed by L&T, like, “What does it mean to be human?” too large to be dealt with by incoming first-years?

College is unique in the respect that it is the only instance (apart from birth) in which we can begin our lives with a clean slate. We are no longer going to

**We are, for better or worse, too busy defining ourselves to define the rest of humanity.**

school with people who have known us since we were five years old. Entering college, people don’t know each other; they probably have heard nothing about each other.

We freshman have all recently graduated from high school. We’re all eighteen, give or take a year. We are all still growing, we are all still developing; most of us don’t fully know who we are as humans yet. For many, college may be the first time we have been separated from our parents or guardians for an extended amount of time. Here, we face opportunities and deal with situations on our own in ways that we have never done before. We can, for the first time in their lives, act of our own accord without omnipresent parental controls. Our very identity undergoes a radical re-assessment in college. We are, for better or worse, too busy defining ourselves to define the rest of humanity. Any answer we may provide to the L&T question is formless and convoluted, because we, upon entering college, are formless and convoluted; we don’t know ourselves well enough yet. 🐾

## Time for the Democrats to Step up to the Plate

BY JESSE MEYERSON

Much has been made, in recent years, over a supposed “battle,” as it is often formulated, “for the soul of the Democratic Party.” Starting, probably, with the fallout from 1994’s so-called Republican Revolution and reaching major prominence a decade later during Howard Dean’s politically insurgent presidential campaign, this conflict has been framed primarily as between Clintonistas (Washington-insiders, traditional liberal special interest groups, powerful political consultants and pollsters...) and the MoveOn crowd (bloggers, grassroots activists, anti-war peaceniks...).

Most recently, Matt Bai, political writer for the New York Times Magazine has weighed in with his book, *The Argument: Billionaires, Bloggers, and the Battle to Remake Demo-*

cratic Politics. Bai’s arguments have prompted a scathing critique by Don Hazen, executive editor of *AlterNet*. And so forth, and so on, and everyone misses the point, as is usually the case in American politics.

Our thinking about the question must be governed by more than just a drive to reform the party structure—how can this be an end in itself? A political party capable of winning, even sustaining generation-long dominance in the halls of power, must surely not be the goal because: then what? A genius party model must be in the service of a genius governmental model that party, once victorious, will advance. The Republicans have discovered this principle, and as a result, they dictate the political sphere of Washington.

It might appear a bit crazy to claim that the GOP is the more powerful of the two major political parties right now, but upon closer inspection, there might be something in it. Even though 2006’s mid-term elections ousted them from the majority in both congressional houses and current political woes, mainly sexual scandals by supposed conservatives and enormous frustration with the War in Iraq, look poised to further entrench the Democrats in the majority come 2008, the heart of the legislative results remains GOP-driven.

Democrats, despite one of the clearest political mandates in recent political history, have yet failed to extricate the United States’ military from the catastrophe in Iraq. They have caved on hideously unjust tax

legislation. They have failed to exert any legal muscle over the cabal of criminals occupying the executive branch, refusing to wield the power of impeachment against a single one of them. No one among the Democrats can seem to devise a successful progressive immigration bill, aimed at reversing the policies of the most anti-immigrant American government in the better part of a century. Even supposed victories in the fields of stem cell research, the environment, the minimum wage and others have often been so tempered by triangulation and amendments that they bear little resemblance to the sentiments that inspired them and even less effect on the major problems facing the nation.

The way the Republicans achieve such whopping **TO PAGE TWELVE**



# The Real Democratic Candidate?

BY KEENAN ADENAU

Do you ever think to yourself that the way politicians run things up on Capitol Hill might not be what the Founding Fathers had in mind? In today's world where we've recently hit the 300 million population mark, one person doesn't seem very important in the giant cog that is our democracy. We vote on politicians, yet we have no real way to put any of our ideas for changing things directly into the system. We pick the best candidate for the job and trust them to follow their word and enact policies we like. Yet this could all change in the future.

A certain candidate for president is supporting a law that could change this by allowing ballot initiatives at the federal level. What exactly does that mean? It means that you or any other normal citizen can propose a new law or propose a change to a current law and then enact that legislation in conjunction with the traditional govern-

mental bodies. Who is the candidate supporting this progressive initiative? His name is Mike Gravel, and you shouldn't feel bad that you haven't heard the name before. He is currently sitting at 1% support in the most recent Gallup polls. Yet as he is a presidential candidate preaching progressive and innovative policy, this is more than anything a mark of our failure as citizens to research candidates.

Most people pull for Barack of Hillary simply on reputation without considering the platform of a candidate like Gravel and what he can offer America. Gravel's positions include eliminating the IRS and income tax and replacing the latter with a progressive tax, universal healthcare, and a complete withdrawal from Iraq. As far as social policy is concerned he is pro-choice, supports an end to the war on drugs, and advocates full rights for LGBT people. Clearly he would be considered far left and thus may not garner many votes from Republicans if he is nominated, which is seen as a weakness of his candidacy.

So what are the chances for Mike Gravel in the presidential race of 2008? Initially he was considered political dead weight as indicated by his

poll results. Yet much like Republican candidate Ron Paul he has become the center of a sort of grassroots movement. Much of his support comes from non-traditional sources such as the Internet. When the list of candidates for a CNN sponsored Democratic debate in New Hampshire was released without Gravel on it, the power of this support showed itself. Many popular news sites such as Reddit and Digg were outraged with his exclusion, and the sudden rush of letters from users of these sites is partly credited with his eventual invitation to the debate. Further support for Gravel has also been bolstered by his contentious debate appearances where he has made powerful remarks against the war in Iraq.

While it remains unlikely that he will get the nomination over more popular and better-funded opposition, this has still been a promising campaign for Gravel. A true political underdog has

not garnered a major party nomination in quite a long time, and the idea



of an underdog candidate is one with a lot of appeal for contemporary Americans who are fed up with the same old candidates. The success or failure of candidates like Mike Gravel and Ron Paul could become a real barometer for future "unknown" candidates trying to shake things up. 🐾

# A LOOK AT THE UNDERDOGS

## Say Yes to Dr. No

BY JASON MASTBAUM

It's not every day that you find a presidential candidate who really excites you. ירידThis is even less common when you consider yourself a libertarian. Hence my delight when I discovered Representative Ron Paul, Republican of Texas.

Nicknamed "Dr. No" as a combination of his being an OBGYN and his tendency to vote against pretty much anything he feels is not authorized by our Constitution, lobbyists don't even bother going to his office because they

know they will be turned away. Paul has gone from being a faint blip on my radar to being far and away my favorite candidate in the 2008 race for both his positions and his intellect. I'd like to present two cases-in-point about why I find Paul so exciting:

- Paul seems to be the only presidential candidate who understands the concept of "blowback." The specific term was introduced by the CIA to explain the aftermath of the CIA's meddling in Iran during the 1950s—the eventual rise to power of Ayatollah Khomeini's government. During one of the GOP debates, Paul put the concept into a modern context: "If we think that we can do what we want around the world and not incite hatred, then we have a problem. [Terrorists] don't come here to attack us because we're rich and we're free. They come and they attack us because we're over there. I mean, what would we think if we were—if other foreign countries were doing that to us?" I have yet

to hear any other candidate talk about the fact that meddling in other people's affairs might cause them to dislike and even hate us, and Paul scores immediate points for bringing both honesty and historical context to bear in his campaign.

- Paul is outspokenly against the "war on drugs." During a television appearance when he ran as the Libertarian Party presidential candidate in 1988, he got into an argument with some audience members about this attempt by the government to control our lives. In response to an audience member asking why we should "give up" on the "war," Paul responded, "What we are giving up on is a tyrannical approach to solving a social and a medical issue, and we endorse the idea of voluntarism and self-responsibility, family, friends, and churches to solve problems, instead of saying that some monolithic government is going to make you take care of yourself...it never works, it never will." Where is this simple bit of candor, and respect for our individual rights, from our other politicians? (Paul then followed with telling the rather husky audience member, "Why don't they put you on a diet, you're a little overweight!")

Ron Paul is the only 2008 candidate I am aware of to have introduced legislation supporting the right of independent and third-party candidates

to run; he cited miscarriages of justice such as New York's Byzantine ballot access laws and attempts to block Ralph Nader's 2004 candidacy by keeping him off the ballot as reasons for others to support this legislation. Ron Paul is the only candidate I am aware of to list property rights and being against eminent domain abuse on the issues section of his website. A third (but surely not final) reason I support Ron Paul, is that he is the only candidate I am aware of to talk about the fact that perhaps Iran wants a nuke, not to use it against us, but because through our government's actions we have shown a marked tendency to threaten those seeking nukes and to leave alone those who already have them.

Basically, I support Ron Paul because he talks straight and votes straight. When I see Paul on television, he is often not the one with 5-second sound bites. But that is only because he actually has substantive things to say that cannot be conveyed in 5 seconds. I'd encourage anyone who feels, as I recently would have, "Well, that's great, but I'd never vote for a Republican," to look into Ron Paul. I speak as an individual who rather recently would have said that I'd never vote for a Republican.

Say yes to Dr. No. 🐾





# Ken Cooper

CONTINUED FROM PAGE SEVEN

on Annandale Road. So I'm running down there, with my blazing sword, ready to do battle, and it was one of our students – a nice young man, just wanted to be naked that day. It was a beautiful day. So he wrote an article to the Observer: The Gestapo Tactics of Security. So I thought, "Oh here we go, this is going to be bad, they're going to think I'm some sort of Nazi", so I wrote an article back in which I apologized for the assertive action that I took, mainly just telling him to put his clothes back on, and I said "Look, I'm a sixties kid, I understand about Woodstock and I was there, and all that stuff," and the other thing I said was "Oh, but maybe you didn't realize that about a mile and a half from here, the most grievous sexual assault in New York State history occurred, and that we have students here who have had abuse situations, and maybe seeing a naked man on a wall may trigger some very horrible things for them, and oh, another thing, maybe the New York State Police don't have the same consciousness-raising that we have with nudity on a public road, but listen, I truly apologize." He had left the college after spending two years here; he had left for another school; and two years later at commencement, one of my friends was graduating (I have a lot of friends here who are students), and the friend said to me "I want you to meet somebody" – and it was that young man! And he came up, shook my hand, and said "You're a cool guy". That's how it ended, because I never knew what he thought about anything, and he had ultimately appreciated the interaction. So that was one of the first 'actions' I took against criminal activity.

Once in a while, though, we catch knuckleheads on campus. Generally the guard force is out there, really looking for people that don't belong on our campus and asking them to leave, and if we have to we ask the State Police to help us get them to leave. Knock on wood, so far in eight years we've had no major crimes – thefts, yes; laptop computers, yes; things that are typical on most college campuses. As far as assaults, or any worse things like that: No. [Sigh of relief]. Not that we're not prepared for it. But what's the security director's job? I think the security director's job is to communicate with the people that he's there to protect, which is faculty, staff, and students. And the e-mails that I write – I never used to think they were funny...

**O:** Very, very funny. Formula "Dumb" Racing was my favorite recent one.

**K:** Really? [Laughing] Well, it's funny because I was driving home and I was so mad and I was like "rargh, rargh" and I got back and wrote the e-mail.

**O:** And it's true, it's a big danger on campus when people are speeding.

**K:** Not to mention it's really unnecessary, I mean speed on a straightaway, not a main road; but I wrote those e-mails to communicate with students, and actually someone



Illustration/Mae Colburn

sent me an e-mail to thank me, a graduate, who thanked me for writing these e-mails, and I said to her in response that it's improper to tell people what to do, especially really bright people like our students and faculty – whom are super-bright, super trained and educated, and who am I to tell them what to do? So I like to suggest by pushing lightly to get people to think about these things, like the way they drive – that's my job, just to give them that heads up.

**This is a campus that allows people like me to exist. A lot of campuses don't allow people with imagination.**

I know the e-mails are sometimes considered pretty funny because I've even laughed at some of them – I don't really read them until they get sent back, but it's really just that I don't want to be heavy. There's so much negativity in the world, so why be heavy, and why be negative? Why not just talk about our issues, and we've had some recently that aren't so witty, but they are important to read, and what I really appreciate is that our student body has great respect – when we give respect to our student body, who is excellent, they give it back, which is a formula, duh! So that's my strategy – treat people with respect; faculty, staff, and student. Treat people the same, treat them with great honor and respect. And I know students will read my e-mails, and that's really cool – they don't just delete it, they actually read it. And I try not to overburden students, I try to keep it to stuff they need to hear, and I have a lot of knowledge about these issues, and know how bad things can be, and I'll keep that to myself.

The number one issue that we always have, and while I have an opportunity to say it, I will – please don't prop doors! It really subverts my security, when the bad guys can just walk in the door. How do you defeat bad guys? Lock the doors!

This is a campus that allows people like me to exist. A lot of campuses don't allow people with imagination, they want things done right by the

letter, and I can't work like that; I just wouldn't be able to be here. I've been here eight years, supported by my boss, supported by the president of the college, my team; and I treat my staff like the adults that they are, they are great well-trained people coming from great backgrounds; about 60% are college-educated, and those who aren't have been in business or are very smart people, and a lot of them have children, which is great. They respect our students, that's primary, and when I interview I make sure they have respect for this campus and this college – that's very important.....Also, to support Leon, Leon Botstein, who is a fantastic human being! And he needs to be supported; he's got to be supported when he goes out begging for money for us, so that people say the college is really cool. So one of my jobs is to make sure that everything's under control, so that Leon can look at somebody and say "We want a billion dollars" – "Okay, here you go!". And then maybe I'd get a new security vehicle. But that's the idea – support your college, and I support Leon, I support my boss Jim Brudvig and I support the others on campus. And there are others: Eric Canaan is a wonderful dean of students; Mike Ginsberg from Residence Life – they are young, wonderful, dynamic people with lots of energy, and that energy is geared toward the health and welfare of the students. And that's cool, that's what I really like about the college – that they care about the people. And that's one of the reasons I've been here eight years.

**O:** Yeah, and it sounds like you're just like any Bard student – you want to do things outside the box, and I think students are going to respect that once they read this interview. It's the Bard philosophy.

**K:** This is true. And I'll tell you, even when you graduate and get a job somewhere else, you take Bard with you, and it remains a part of you. You don't leave it. That IS the Bard philosophy. 🍷

# Democrats

CONTINUED FROM PAGE TEN

success, even through massive electoral failure, is with philosophical cogency. The Republican Party is the party who defends wealth. Its policy positions are all geared toward that end, aside from the occasional religious or socially conservative bill issued in election years to placate the political foot-soldiers of the GOP electoral army. Aside from Islamic militant sects, whose enrollment rates have taken a breathtaking leap skyward, the only beneficiaries of the war in Iraq are the corporate profiteers with well-documented connections to the deepest parts of the GOP power structure. Environmental protections are cut down because of a predicted cut in profits for polluting companies. HMOs and big pharmaceutical companies are the architects of Republican health-care policies. Et cetera.

The Democrats, then, are handed the clear charge as an opposition party, the charge that progressive parties in every other democracy in the world have discovered and embraced (at least, nominally): to be the party of labor. Shirking this charge, they tend to aim for a kind of benevolent capitalist party, since socialism is so politically inexpedient.

In a discursive space whose boundaries are so philosophically shallow, we have only reverted to the often-ruminated, if only vaguely interesting, question of the Philosophes: what is the precise role of a democratic government with respect to its citizenry's economic and social affairs?

But that is not the question. The question is of labor and capital, and "Labor," wrote a famous Republican (lanky fellow with a beard and a knack for emancipating slaves), "is prior to, and independent of, capital. Capital is only the fruit of labor, and could never have existed if Labor had not first existed. Labor is superior to capital, and deserves much the higher consideration."

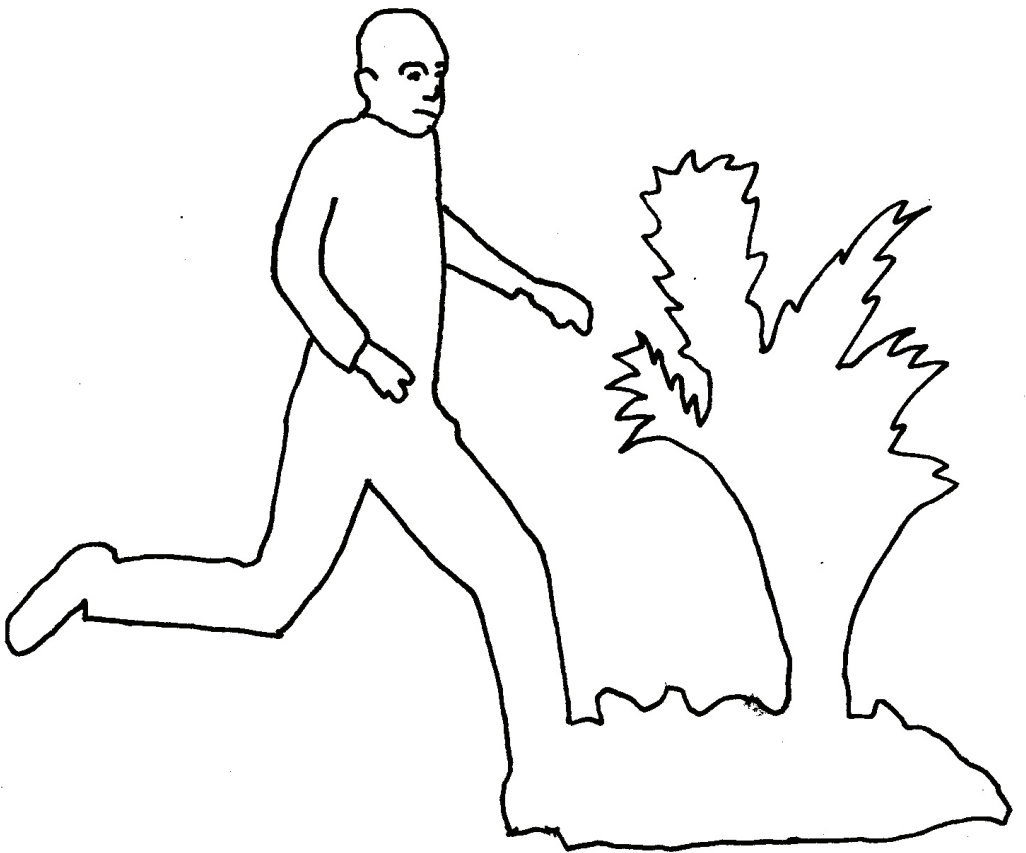
This would mean a program whose positions include full free health care and education for everyone from birth, an end to war profiteering, publicly funded elections, an end to heinous "Free Trade" agreements and a vociferous defense of the environment against the companies who find it their very large refuse heap.

Until the Democratic Party accepts its obligation to take the side of working people against the wealthy elite out to abuse them so viciously—admittedly a difficult side to take insofar as wealth dominates elections and one must get elected in order to implement programs—it will never be the dominant party, the problems will never get solved, and political writers from Sterling Heights to Abilene will miss the point by terrifically wide margin 🍷



Upon entering Martin Creed's recent exhibit, "Feelings," at the Bard Hessel, I saw two artworks immediately. Directly to the left, the balloon room—filled eight feet deep with giant blue balloons—and, to the right, an endless series of printer paper pages methodically coated in highlighter, ballpoint pen, and magic marker. There was a line for the balloon room (they were only letting in four at a time), so I opted for the other route. It took me a moment to realize four of the highlighter "drawings" were the same ones that had infuriated me to the point of actually leaving the exhibit they were part of at MOMA this summer. Ignoring a slight sinking feeling in my stomach, I realized that I appreciated the pieces more in this context. Maybe it was the sheer volume of the drawings (at least twenty mounted on two walls), or maybe it was the less-pretentious setting. Maybe it was just that I basically look for things to hate at MOMA. Anyway, I decided to view the rest of the exhibit with an open mind.

The New York Times aptly called its article about "Feelings," "The Bearable Lightness of Martin Creed," which implicates the strange absence one gets from seeing all of the work. Before I saw the show myself, a friend told me that it was "kind of awkward, because there's just not enough art to fill up the rooms." When walking through the rooms myself, I counted more than fifty pieces by Creed, in addition to at least fifteen by other artists whose work from the museum's collection that he selected to accompany his own (including a Warhol, a Richter, and a Lewitt! Pulling out the big guns!). The feeling of emptiness is not from a literal lack of work; it's from the unassuming nature of most of Creed's work, for instance, "No. 79, some blu-tack kneaded, rolled into a ball,



# MARTIN CREED

## DOES STUFF AT THE CCS

and depressed against a wall," which in fact has an entire wall to itself. I thought the best of these "overlook-able" pieces was "No. 132, a door opening and closing and a light going on and off," which is what exactly what it is. Apparently a visitor inadvertently destroyed a similar piece in 1996 when he forced open the door that comprised "No. 115, a doorstop fixed to a floor to let a door open only 45 degrees." I'm not going to lie: some of this stuff really pisses me off. After being completely thrown off guard by No. 132, I kept inspecting power cords and window shades throughout the exhibit in search of more art. Disregarding Creed's success in forcing the viewer think of everything as art (DuChamp did that a while ago anyway), the unsophisticated side of me has to ask: where exactly lies the skill in taping shit from the ground to the wall?

My notes from the beginning of the show reflect my attitude towards the work at the start, saying things like, "No. 228...OK," or, "No 406, this isn't funny." But towards the end, I started to feel a bizarre sense of cohesiveness pervading the emptiness. I started to fall into the rhythm of the numbered work and Creed's obsessive mode of arranging objects according to size (five nails progressing in length, five trees planted outside the museum arranged from short to tall). Was there a method to the madness? In a 2001 interview for the Tate Magazine, this is what Creed said about the numbering of his work (he's Scottish): Yeah... I started numbering the things I made... because I wasn't happy with some of the titles that I'd used, and I just wanted a way for them all...and, aye, I didn't want titled and I didn't want untitled... I wanted a way to try to treat them all the same whether they were a big thing or a small thing or a piece of music or whatever...and I like numbers... It's difficult to start, I mean it's often difficult to begin things... and in that respect numbers can be very useful. I mean one, to me, is a good start, and to continue, two's good too... but... aye, it was to try to treat things all the same and... eh, not worry about titles, not worry about words... I just, you know, the numbers, you know the numbers, I don't think they're a particularly important, eh, thing, because basically all... many... most things are numbered, you know, with catalogue numbers or serial numbers...

Not exactly the methodology I was looking for behind the art. Maybe he's just not articulate. Or maybe he doesn't get it either?

The Hessel Museum has sent a precedent for itself with the selection of Martin Creed to inaugurate its new wing. I'm ambivalent (leaning towards appreciation), but a lot of people seem to really love the shit. During my hours and hours spent in Chelsea galleries this summer, I overheard plenty of gallery talk by gallery people that went kind of like this: "I went up to Bard to see the Martin Creed show yesterday. It was GREAT. Pass me that plate of cheese cubes." People who live in the city actually came all the way here to see it! What!? I have to admit that Bard hit the nail on the head. However, the show was not pulled off without a certain, shall we say, Bard flavor. Case in point: "No. 570, people running." I was reading the placard for the piece, feeling puzzled, when an extremely nice museum attendant tapped me on the shoulder and said, "there's supposed to be a museum worker periodically running around the museum, but we're understaffed today, so we don't have anyone to do it." My first thought, "How clever! They've hired someone to tell me someone is supposed to be running!" quickly gave way to the realization that they really were just understaffed, and had cut the performance piece. Then the nice museum man told me that the runner was also the person who was supposed to wind the row of metronomes (No. 112), which is why only a few of them were actually ticking. Oh, Bard. Even at your big deal museum show, you forget to hire enough people to keep it going. Not that I think Martin Creed would really care.





# Opening Night at SMOG



Photo/Nick Scribner

**SMOG opening last week, presenting the usual good times and tunes.**

BY BEN LORBER

The Glow curled around the black air like cigarette smoke over crunch of pavement, the people came in twos or threes or twelves, anticipation puffing giggling talking and shifting their feet, freshmen here now, “how’s the music?” “meh the first two bands were alright, you know, it’s smog”—and yes, it is smog again, that’s for sure, and look at all the people! The torch is being passed on, that much is clear, is something happening? “Ummm,” you know the usual standing around and looking and foot tapping but all the while the feeling is building, the first night of smog! Swarms gather and disperse with wind, awkward glances and wild dances, old habits repeated or new risks taken, and pissing in the woods—smog again, with new art on the walls, new pavilion, same old stars up there. It’s a little cold out here but not after a drink or two— hey, look, that guy’s handing out beer!

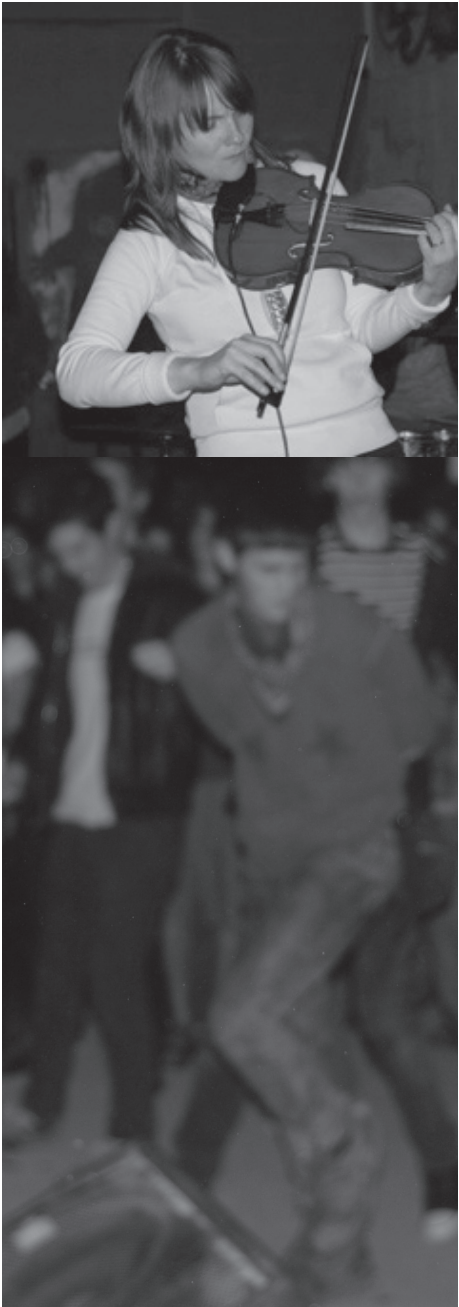
Then we hear the low strains of guitar tuning from the pavilion, and we rush over, and we crowd around the middle of the floor to look at the pedals and all the percussion, the tiger in his cage nearly unleashed, a nucleus of sound (crazy woman) microphone cables cords drums drums drums glitter in bright light— and suddenly EVERYONE is there together, SO many people, scrunched up to this band as close as they could get— the musicians bend over their instruments, volume knob twitch

and grin, we light our cigarettes, and then—elephant roaring child screaming pterodactyl gleaming fractal bleeding riproaring madness! Pounds and builds and beats its chest louder and louder, pumping in defiance, growing upon itself in one vast roar that rises up throat head belly spine and ripples outwards, rush like a brick wall alluring with soft caresses. Sweat on faces, smile, twist, shout, bend, burp, twitter, bleep in harmony and howling agreement, layer upon layer of tribe rhythm cascade in jagged bumps and primal symphony, quickening animal magic, cathartic ecstatic terrifying—and a huge sheet of icy wail transparency moan shimmers overhead, trumpet call falcon song train tunnel gash-on-the-brain, echoed uplifted enthralled by chorus of steel-shine guitar, drain drip in and out and snake their way through waterfalls of thought— all wrapped up in one giant mega burrito torture death ecstasy stuffed with ripe avocados.

Must stand frozen with eyes closed and feel the tug, seething pulsing energy of youth excitement joy buzz glow and mythologized toothbrushes, where we all lose ourselves a little, you know, the swirling psychic frenzy as the body jumps, it can feel the hum, that enrapturing blanket of collective energy, it can move wherever it wants, and you just gotta go with it, let it take you right up to the gates—the drummers pounding as they scream, banging tabletops urging the beast onwards—you can touch the guitar, look at all those pedals— throbbing

thrashing heads, faces aglow, hands raised up to heaven, screaming giant banana brain in the sky, tuna melt all over everyone’s faces, and I swear the whole place is shaking, and all you can say or think or feel or do is— what the hell, there’s an armless mannequin surfing through the crowd, toss it, tear it, offer it, kill it, pass it on, drift it like plywood through dark ocean, beam of light through night fog, silent coastline, and then LEAVES! BRANCHES! TREES! TREES! TREES! TREES!

Dim as lights go out and everyone moans, drum crescendo reaches feverish pitch, skeletons shaking, moshing, grinding, howling, the push coming from everywhere at once, spirit neither dark nor light moves over the waters, rip-splash and the curtain falls—When it was over, we all left and went to the next stop, the band packed up and did the same, cars pulled away, laughter and chatter. The first night of smog. Quotes junior Amanda Warman, “It was ok.” 🐉



photo/Nick Scribner

photo/Sydney Thomashow



# Bard Stand-Up

BY JUSTIN LEIGH

Every two weeks, Bard’s top stand-up comedians can be found at Down the Road, huddled around a group of on-lookers and under dim light, performing their best material.

What start during L&T open-mic nights and quickly evolved into weekly comedy shows is now a flourishing comedic performance venue. “We just started performing for each other,” said junior Dan Wilbur, who helped start the workshop during his freshman year with alumnus Rafael Bob Waxburg, former student Kate Berland, and current junior Tom Houseman.

Wilbur, like most of his fellow comedians, was drawn to the stand-up world because of opportunity. “There was a mic, and it was on,” Wilbur said. He feels that the more a comic performs, the better they will get. This is the reason that Wilbur and company are always looking for new participants. They intend to have two big shows this year – at Kline and potentially in the Olin auditorium.

Junior Evan Seeder was drawn to stand-up because it was “something I haven’t tried before.” Seeder, along with Zach Hammond, Russell Lifson, Houseman, and Wilbur performed at the most recent show, but there is always room for more talent. For most students, there is an intense sense of instant gratification involved in making others laugh. “Some great comedy is written in your parents’ basement,” Wilbur said, “and some is when you’re relaxed, talking to a friend.” Real work, he says, is when you take ordinary situations and think, ‘How can I make this funny?’ Still, “you get tempted to use old material a lot,” Seeder said.

While the opportunity to try stand-up might seem forbidding, being an audience probably suits most students. With the help of Wilbur and a few good comedians, the stand-up crew now puts on hilarious shows that surpass most student expectations. 🐉

BARD!

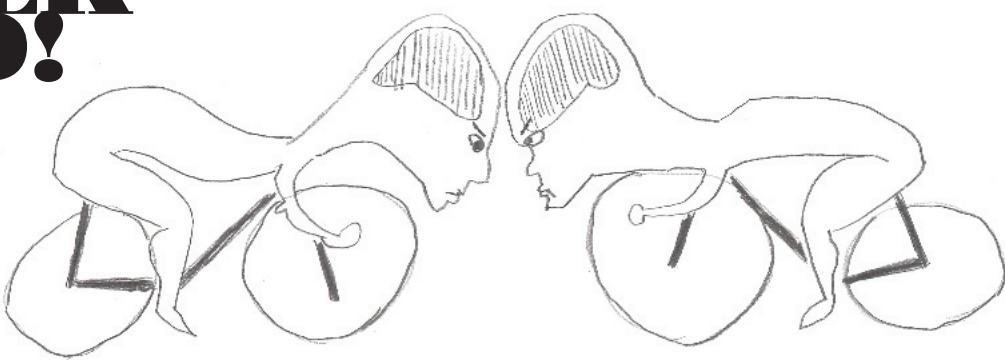
BIKE!

WEEK-

END!

Bard Cycling Club

non-race



9/22-9/23

14



“FRIGHTENINGLY  
BEAUTIFUL MUSIC”



## Dirty Projectors - Rise Above

By Penn Chan

When I first picked up the new Dirty Projectors album, *Rise Above*, I was particularly curious as to what I was about to hear, mainly because David Longstreth is known to be a pioneer in the most experimental music of the modern age. With songs that feature African chanting, looped bassoons, wind and string instruments, or even entire orchestras, the band, who played at Bard last year, attracts a wide range of spectators, from jazz vocalist majors to hardcore punk fans to indie kids from the deepest hovels.

The Dirty Projectors play music that questions any form of pattern or rhythm, making *The Unicorns* sound like a Police cover band. The Dirty Projectors have always been extremely hard to categorize. Each song takes an entirely different shape on each album, such as the marriage of church gospel harmony and funk. The newest album will not disappointment loyal David Longstreth fans.

*Rise Above* is a revolution of originality, breaking every indie music stereotype ever made. Listening to the album was an adventure in itself, with just about every genre included in each song. The dissonant sounds come together to both confuse and enlighten the listener, from obvious Rhythm and Blues tones in the constant harmonies of the background vocals to subtle Graceland-sounding guitar licks. Conflicting looped gongs and soulful vocals that sound as if Marvin Gaye was singing them himself, shouting out heavy lyrics about depression, drinking, anger and revenge, complete the sonic experience.

The music never ceases to be interesting and beautiful. With such a rich and full sound *Rise Above* is an album that will surely please Dirty Projectors fans and hook many more into Longstreth's growing regime. This album is a must buy for any open-minded listeners who appreciate good experimental pop music. David Longstreth's latest album throws his vision onto a canvas and through the uncertainty in sounds and tones, there is a point where it all comes together to make frighteningly beautiful music 🐉

# Green Onion Recipies

## Nachos with Lime Guacamole

By Lalita Wint

If you are looking to spice-up your college appetite, then look no further than Green Onion Recipies. Now, with the help of the Green Onion Grocer, located in Kline Commons, you can turn an ordinary bite-to-eat into can extraordinary dining experience.



### Ingredients:

- 1 Bag Madhouse Munchies Blue Corn Tortilla Chips
- 1 Bag Cabot Shredded Cheddar Cheese
- 1 Avocado
- 1 Lime
- 1/2 Tomato
- 1/2 Red Onion
- 2 cloves of Garlic
- Salt
- Pepper

Price at the Green Onion Grocer:  
\$9.75

### Instructions:

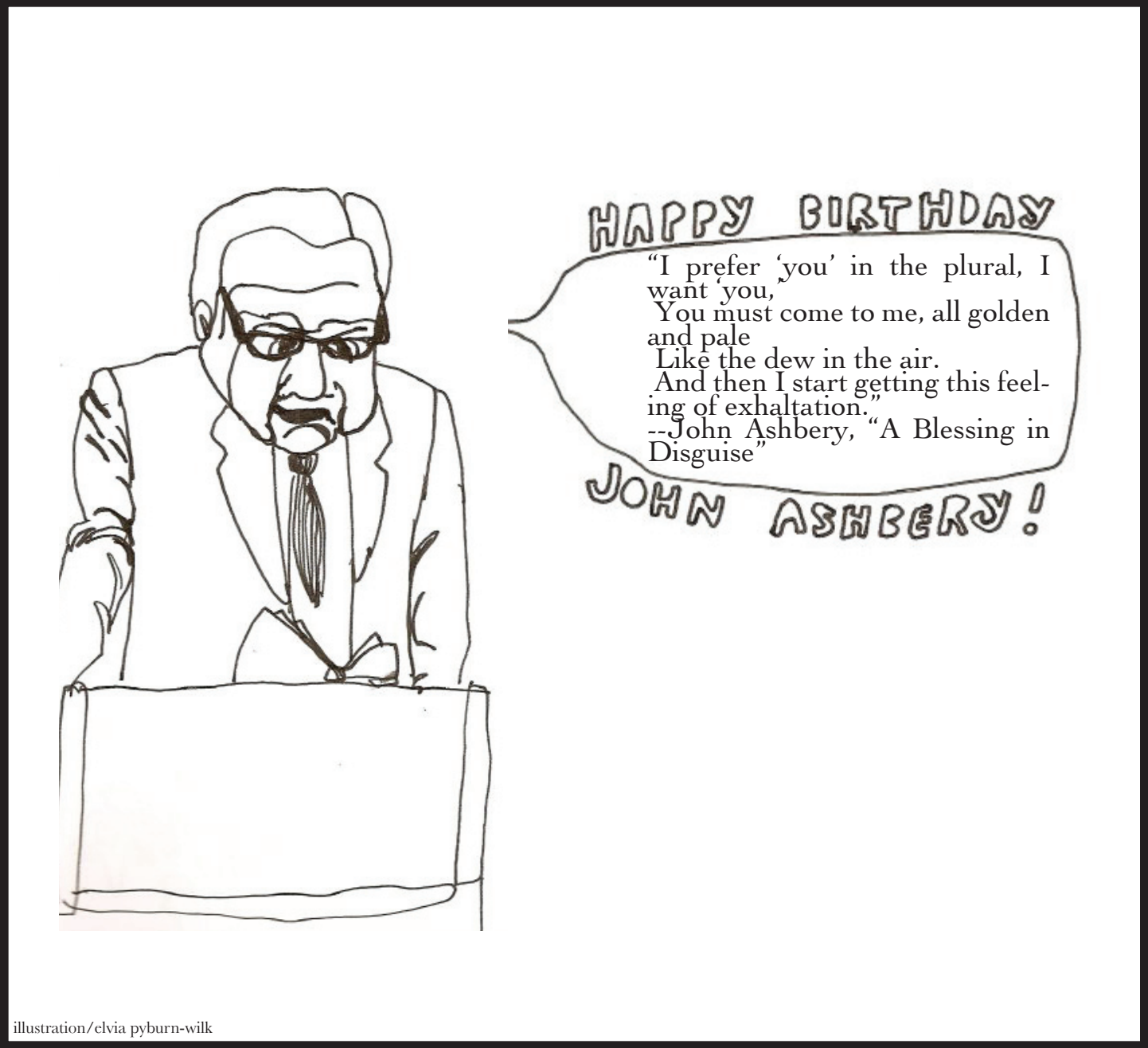
- In Oven:
- 1. Preheat oven to 350°F
  - 2. Put a layer of blue corn tortilla chips on an oven safe plate or cookie tray
  - 3. Add a layer of shredded cheese
  - 4. Place tray in oven for 10-15 minutes or until cheese is melted

- In Microwave:
- 1. Put a layer of blue corn tortilla chips on a microwave safe plate
  - 2. Add a layer of shredded cheese
  - 3. Heat in microwave for 45-60 seconds or until cheese is melted

Lime Guacamole:

- 1. Peel and pit avocado, dice tomato and onion, finely mince garlic
- 2. Add ingredients to a bowl
- 3. Cut lime and squeeze half into bowl
- 4. Mix Ingredients together until well blended, add salt and pepper to suit your taste
- 5. Squeeze second half of lime over guacamole for an added boost of flavor
- 6. Chill guacamole in refrigerator for 10-20 minutes

This recipe makes enough dip for 2-4 people. For larger gatherings, double the recipe! 🐉



illustration/elvia pyburn-wilk



# RADIO TRANSMISSION: THE EGG SANDWICH

observers of this world. you are cordially invited to be as such for your blessed hands are made of windows of potential. Ah or echhh one might remark that in speaking to you as such I might be making it impossible for you to consider my claims as an invisible, a stalker, a rider of animals. BALDERDASH. please listen, there is much to be done now, being young and full of throbbing life wishes it is sometimes difficult to take our nubby hands and do blessed things, for people stand around and think of their doings as such realities as they see fit or as what is seen fit in a given group. now I ask you as human beings, me not being what you call human or humane to get rid of your blessed ideas in your hands and heads and other H words that posses great meaning for minds and the makings of miracles and other M words that are so in style and in tune. so in writing to you this I ask that all of you possess a little secret, yes I know that you have such a secret already but now I ask you to forget that one and to start over, yes start over. “the top is caving in” some scream, I say it is your blessed M words doing harmful harm, soooo be careful, be warned, and be woozy like swaying animals, forgive the breeze for blowing ya and breeze. cmon. yes the pointy secret, so

begin now while reading this to create a form of secret never been coveted on this planet earth (take out the e’s and you have “PLANT ARTH”, this being so we might be ‘alright’ in the books of some) so do not covet your blessed secret, create a stamp pad on 4 heads with the mark of,shhhhhhhh. yes, Yes... BALDERDASH some will say, and I reply go dash your mothers and go out baldering with pa, yes pa... now all I ask is that you scream out this little tidbit like it was a kiss to grandma, or go out and crow the moon, and please mrs and sirs forget, and let you dribble on to the next 1 2 3 4...

RADIO TRANSMISSION OVER... ANOTHER SIGNAL COMING IN...

kangaroos are hot this march, please race accordingly to the nearest shopping plaza, please do not hop. this has been a message of the kangaroo broadcasting league. thank you all for listening, be hoppy and drink plenty of kangaroo milk. TRANSMISSION OVER...

ANOTHER SIGNAL COMING IN...

7 questions with a man:  
1)Why does your eye hurt?  
reply: um, ive had this problem several times in my life, my eye will get somthing stuck in it and it will

never will come out, and I try to get it out and it just makes it worse... this makes me think of the last time i tried to cry and vomited instead and maybe this is a backlog of all the tears, in other words all the tears became a marble in my eye and I just cant get the marble out and my eye still hurts.  
2) How long have you been alive?  
reply: 21 years.  
3)what does it take to get you happy?  
reply: I think I dont know what makes me happy, and Im happiest when Im surprised by things that make me happy. for example birthday presents dont me as happy as getting a strange preset. there are several scientific studies that i cant reference properly but state that people are happier when they are surprised.  
4) Like the hiccups?  
reply:no because the hiccups you surprise someone out of it, with happiness you surprise someone into it. id much rather be happy then to have the hiccups, thats what makes me happy.  
5) what would you like us to call you?  
reply: a strange man, so this interview is called 7 questions with a strange man.  
6)why is food good?  
reply: Ok, well food keeps us alive, and it is really enjoyable to eat. it is a very



the observer/support student space/support student government/support student press

simple answer but very potent, food is something if they are lucky and heathy they experience food several times a day. and its always a powerful experience, no one gets tired of eating, unless they are eating to much.  
7)why is food bad?  
reply: good and bad are really too simple terms. whats so absurd about food is how much people eat in their lifetime. where does all the food go. if you think of it logically, the food is being absorbed by your body and turned into energy so you can do things, and the parts of it you cant use come out your butt. but if you think of it in a more abstract sense, you could fill up several landfills with all the food you ate in a lifetime. the question persists... where does it all go? extra question: do you think in another dimension the entire universe is only poop, or i mean covered in poop, like does all the poop go to another dimension called pooiland and live there forever...? RADIO TRANSMISSION OVER... 🦋

minicalender

19Wednesday	Observer meeting, 7pm, fishbowl Budget Forum, 8pm, Kline Foursquare, 10pm, MPR
20Thursday	
21Friday	casual marine biology film screening, 1:30, email ed298@bard.edu Big Bear, Dragons of Zynth at SMOG
22Saturday	bard bike weekend, everywhere
23Sunday	
24Monday	Student Life Comittee meeting, 8pm, fishbowl
25Tuesday	monotonix and Shellshag at SMOG
26Wednesday	Bard Stand-Up, 9pm, DTR Foursquare, 10pm, MPR
27Thursday	
28Friday	
29Saturday	BRAVE film screening, 8pm, ‘Te Doy Mis Ojos’
30Sunday	old gym priority proposals due
1Monday	SLC meeting, 8 PM, fishbowl
2Tuesday	
3Wednesday	Foursquare, 10pm, MPR

